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Art Gallery of Ontario
Extension Services

CATALOGUE OF EXHIBITIONS CIRCULATING 1976-1977

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Art Gallery of Ontario
Extension Services

ART GALLERY OF ONTARIO
REFERENCE
LIBRARY

CATALOGUE OF EXHIBITIONS CIRCULATING 1976-1977

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On the cover:
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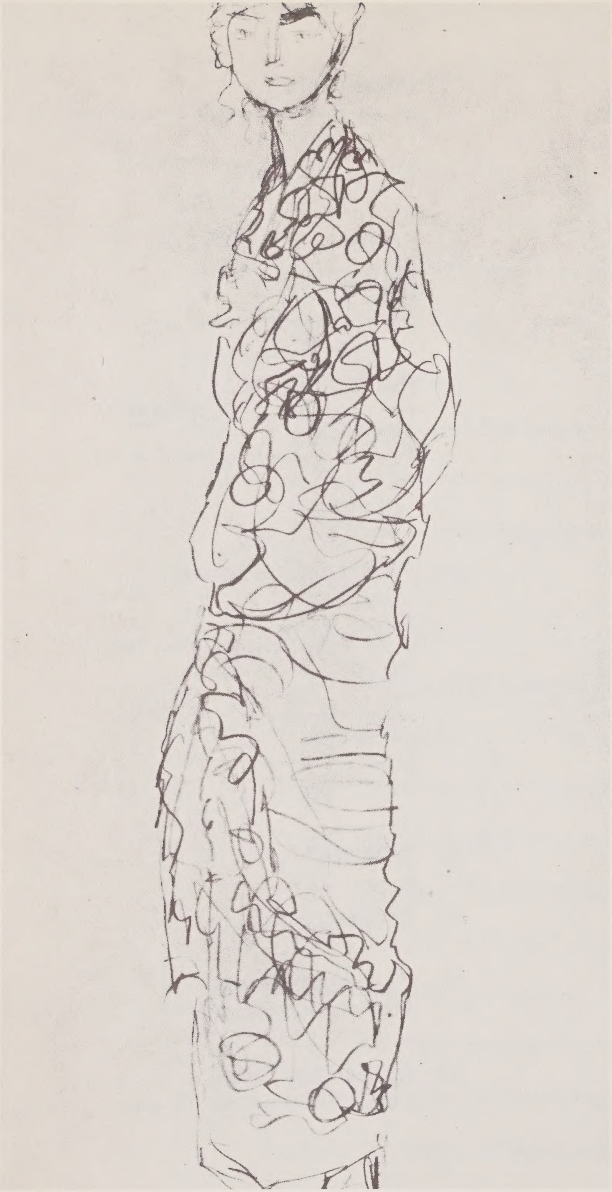
Talbot Street, 1964
Oil on masonite, 36 x 48 in.
The Art Gallery
of St. Thomas-Elgin



FOREWORD

For the Art Gallery of Ontario's Extension Services, the year 1976-77 will be marked by a period of consolidation and evaluation of present programme, staff, and costs and the planning of future objectives.

Costs of framing materials, crating, staff salaries, shipping, insurance, etc., continue to rise rapidly. For several years, the fee structure of Extension Services programmes has not increased significantly, but it is now felt that both the percentage of subsidy for some programmes must be reduced, and an increase in fees to offset these higher operating costs must be introduced. Specifically, the percentage of the subsidy for programmes going to large Ontario galleries must be examined with a view to decreasing that subsidy in order that new and smaller centres, particularly in remote areas of Ontario, might benefit from the programme. As these larger centres become more self-sufficient and initiate more of their own exhibition schedule, there is every indication that they need to depend less and less on the Art Gallery of Ontario for support of their programmes.

In the future, I believe that the Art Gallery of Ontario will tend to become even more of a resource centre for ideas and information on hanging devices, exhibition programme and sources, audio-visual equipment, touring techniques, gallery administration and planning. In keeping with this development of a museum advisory service, in 1976-77 a number of seminars for education staff of regional galleries, teacher-training institutions, and art teachers, will be organized. One such seminar, dealing with touring techniques for *The Ontario Community Collects,* has already been successfully completed as have other seminars supporting staff development days for various school boards. In addition, a news bulletin will likely be instituted to disseminate information on the visual arts in Ontario, new programmes, etc. The major exhibition, *The Ontario Community Collects,* began its tour of Ontario at Sarnia in February 1976 and will end at Kingston in March 1977. Other major exhibitions in preparation or already on circuit include *Henry Moore, Exposure: contemporary canadian photographers,* and *Painters in a Landscape: The Laurentians,* an exhibition of the work of artists in the Ste-Adèle/Ste-Agathe area of the province of Quebec.

Extension Services continue to organize reproduction exhibitions which will go on circuit in regional areas for a one-year period, and then will be transferred to other regions in the Province for circulation. Similarly, older but refurbished exhibitions are offered to galleries for circulation to schools and libraries in their immediate area. A reduced programme of new exhibitions this year will enable staff to extend exhibition preparation over a three-year period and will allow for needed staff involvement in the move from off-site premises into new quarters in the Spring of 1977, when Stage II of the Art Gallery of Ontario will be completed. At that time, the integration of Education and Extension programming will allow us to bring more and varied staff

Gustav Klimt (1862-1918)
Lady in a Kimono, 1917-18
Pencil, 49.8 x 32.2 cm.
See page 51

expertise to bear on individual projects and the support programmes they urgently require. With the integration of staff from different departments, we anticipate that there will be more attention given to an "animateur" role in the Province in support of the exhibition programme.

The Artists with their Work programme continues its successful history, with particular emphasis on programmes in northern communities. During the past year, artists held exhibitions and workshops in Atikokan, Kirkland Lake, Quetico, Sudbury, Timmins, as well as in many communities in central and southern Ontario.

The Gallery also has an ongoing commitment to Festival Ontario. Selected works from the Permanent Collection, as well as varied Artists with their Work programmes, provided an exciting and vital component to local community festivals in Flesherton, Guelph, North Bay, Owen Sound, Penetanguishene, Petrolia, Sault Ste Marie, Simcoe, South Porcupine, Sudbury, Teeswater, and Wallaceburg.

At this moment there is some indication that Outreach Ontario will be renewed and it is anticipated that the Art Gallery of Ontario's internship programme may continue for a third year with the interns training in regional galleries and taking employment in the Province. New opportunities arise as art centres continue to open up with Grimsby, Sault Ste Marie, North Bay and others actually pursuing capital projects.

With a revised Canadian Museums Association position on training, it is likely that more and more staff in-service training programmes will be run by the Art Gallery of Ontario in co-operation with the Ontario Association of Art Galleries' members, the Canadian Museums Association and the National Museums of Canada.

Still hampering the development of galleries is the threat of a 5% ceiling on growth in cultural funding by the Province. Although art galleries are receiving more actual dollars than before, the percentage of operating dollars they receive from some government agencies has been shrinking. This has required them to try and raise more operating money from the corporate sector to offset these other decreasing funds. Due to the present Anti-Inflation Board guidelines which limit the tax write-offs of corporate support for the arts, these galleries are caught in a squeeze play. Furthermore, a truly decentralized gallery system for Ontario can never become a reality unless some assured grant structure is established for cultural institutions. Whether this statutory grant is based on formula funding or not remains to be settled, but it is needed to ensure continuity.

Similarly, the number and role of Associate Museums and National Exhibition Centres in Ontario need to be clarified by the National Museums of Canada. This issue is particularly important since core-funding is available to those designated institutions, although not yet on a per capita basis as one might reasonably expect.

As Ontario's gallery system continues to mature, new and different demands are being placed on Extension Services. One of these is a demand for the development of human resources, but a second is a request for a shift in emphasis in exhibition programming. As centres expand their staff and budgets and are able to organize more of their own in-house and circulating material, particularly from Canadian sources and on Canadian art history themes, their requests are for the Art Gallery of Ontario to expand its policy of exhibition preparation into areas of contemporary art from outside of Canada and European historical subject matter — two areas in which most galleries have difficulty in acquiring material. A third continuing involvement might well be with sculpture, difficult in terms of size and in the large budget required to organize such exhibitions, particularly due to rising shipping costs.

A fourth and timely area of involvement is in audio-visual back-up equipment and production, particularly film, video-tape and slide production. Accordingly, the enlargement and enhancement of the loan collection of the Audio-Visual Library at the Art Gallery of Ontario would seem to be indicated. Furthermore, the development of exchange programmes of video-tapes of artists at work, etc., has been suggested and may soon get under way, providing agreement can be reached on standardization of equipment.

The changes in Extension Services necessitate that this year also be one of staff development in order that the professional standards expected of this division be maintained. Unfortunately we are losing the services of Ms. Anne Watkinson, Scheduling Manager for the last three years. Anne is going on to Winnipeg to live. Ms. Karen Goldberg, Assistant for three years, also is leaving the programme to pursue a different career, and we wish them both well.

Each year the success of our efforts is dependent to a large degree upon the co-operation we receive from dealers and artists. Discussions are constantly under way with Canadian Artists Representation to ensure that Extension Services maintain the principle of fair exchange with the artists who generously assist the programme.

Finally, we gratefully acknowledge the generous support of the Canada Council, the National Museums of Canada, and the Ministry of Culture and Recreation of the Ontario Government whose superb combined assistance continues to make possible the growth of a truly viable integrated Extension Services for Ontario.

William C. Forsey
Director, Education and Extension

EXTENSION SERVICES PERSONNEL

DIRECTOR
William C. Forsey

CO-ORDINATOR
Nancy Hushion

EXHIBITION PRODUCERS
Francis Broun
Mela Constantinidi
Glenda Milrod

SPECIAL PROJECTS OFFICER
(ARTISTS WITH THEIR WORK AND FESTIVAL ONTARIO)
Karyn Allen

EXHIBIT TECHNICIAN
Claude Luneau

EXTENSION OFFICERS
Ches Taylor
Akira Yoshikawa

SCHEDULING MANAGER
Lynne Watson

MATTER/FRAMER
Bryan Darroch

SHIPPER/RECEIVER
Charles Simpson

EXTENSION SECRETARIES
Tita Griffin
Dianne Pettipas
Diane Vetere

ACKNOWLEDGEMENTS

We acknowledge with thanks the private collectors and various organizations and galleries contributing to our circulating exhibition programme.
Harry N. Abrams Inc., New York
Aggregation Gallery, Toronto
Arts & Communications Counselors, Toronto
The Association of Film-Makers of the U.S.S.R., Moscow
BGM Colour Laboratories Limited, Toronto
George Braziller Inc., New York
Canadian Film-Makers Distribution Centre, Toronto
Contributors to Chairs
Contributors to Exposure: canadian contemporary photographers
Department of Indian and Northern Affairs, Canada
Doubleday Canada Limited
Elks Stores Ltd., Toronto
Gadatsy Gallery, Toronto
Gage Educational Publishing Limited, Toronto
Kodak of Canada Ltd., Toronto
The Macdonald Stewart Foundation, Montreal
Manufacturers Life Insurance Company, Toronto
Ministry of Foreign Affairs, Austria
Ministry of Foreign Affairs, The Netherlands
National Gallery of Canada
National Museums of Canada
Ontario Arts Council
Ontario Potters' Association
Open Studio, Toronto
Outreach Ontario, Ministry of Culture and Recreation, Ontario
The Photography Gallery, Bowmanville
The Print and Drawing Council of Canada
Royal Ontario Museum, Toronto
Thames & Hudson, London, England

In particular, we would also like to thank the many artists participating in our programme.

GENERAL INFORMATION

Many new centres, as well as those we have worked with in the past, are participating in our programme now. To enable us to serve you better, we ask that careful attention be given to the following information.

Extension Services 1976-77 Circulating Exhibition Catalogue offers a wide range of exhibitions to an equally wide range of centres. Additional information on the requirements for each exhibition is included with the description to facilitate the centre's choice and increase each centre's awareness of the practices and procedures necessary in the care of works of art. In addition, we draw your attention to a short suggested reading list on page ix for further information on these subjects.

As mentioned in the Foreword to the 1975-76 catalogue, many regional centres now offer an excellent Extension programme particularly directed towards the smaller centres in their area. Many of these Extension Departments publish catalogues of the exhibitions they offer for circulation. Please contact the Art Gallery of Ontario Extension Services for further information.

This year's catalogue also includes the date available for first bookings for all new exhibitions; those exhibitions with no specific date are presently in circulation. This year the fee for some specified exhibitions will include the catalogue; the number will vary depending on the exhibition. Additional copies of the catalogues are available at a small cost to the centre upon request from the Scheduling Manager, Extension Services, Art Gallery of Ontario, Toronto, Ontario, M5T 1G4, telephone: (416) 863-9309.

BOOKING

When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this catalogue. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Bookings should be requested at least a month in advance, and cancellations must be made one month in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of five exhibitions a year.

CONDITIONS OF RENTAL

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions, and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and Check List on *arrival* of the exhibition, and a Condition Report, Check List and a Publicity and Attendance Report on its *departure*. Slides or photographs may not be taken of works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as these are protected by copyright laws.

EXHIBITING PERIOD

Exhibitions are offered for a three-week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior and one day following these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date, you are requested to telephone the previous exhibiting centre according to the Shipping Advice/Arrival in your kit, or your local express agent.

FEES

The rental fee stated in the catalogue covers all costs of organization and shipping as well as insurance in cases where loss or damage arises without fault or inattention on the part of the borrowers.

SPACE REQUIREMENT

Please note that the space requirement given in running feet in the catalogue is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square feet.

Please note that this year dimensions in the catalogue will also be given in the metric system.

INSURANCE AND PROTECTION

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage should be reported immediately to the Art Gallery of Ontario Extension Services.

PUBLICITY

Acknowledgements to the Art Gallery of Ontario Extension Services, and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio and television.

A small kit containing a press release and selected photographs will be sent a month in advance of the opening of certain exhibitions for the use of the centre, if so desired.

SALE OF WORKS

Many of the works included in the Art Gallery of Ontario Extension Services travelling exhibitions are for sale. Enquiries regarding purchase should be addressed to Extension Services which will in turn direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Works purchased from an exhibition will be forwarded to purchasers at the end of the circulation period.

CATALOGUES AND AUDIO-VISUAL MATERIAL

Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

ADMISSION CHARGE

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

SHIPPING

All centres are required to obtain an Express Prepaid Shipping Contract Book from their local CN/CP agent.

When telephoning your shipping agent, be certain to specify that the crates are *blue* and contain works of art from the Art Gallery of Ontario Extension Services. This will ensure careful handling.

All shipments of exhibitions are "door to door," and when heavy crates are expected, arrangements for handling these should be made by the exhibiting centre. If the crates are heavy and you do *not* have anyone available to assist the driver, notify your shipping agent that it is a two-man pick-up in order to avoid unnecessary delays. Please make all shipping arrangements three days prior to pick-up, and ship *prepaid* to the next receiving centre, according to the Shipping Advice/Departure in the kit. The weight given is the approximate weight of each crate.

FINANCIAL ASSISTANCE

Requests for financial assistance in the visual arts from community groups and art organizations should be directed to Mr. Peeter Sepp, Visual Arts Officer, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T6.

SPECIAL LOANS from the Collection of the Art Gallery of Ontario

A number of original works are available for extended loan to art galleries in the province of Ontario.

Please direct enquiries to the Co-ordinator of Extension Services, Art Gallery of Ontario.

SUGGESTED READING LIST

Additional information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. book list available from the Canadian Museums Association, Training Resources Division, P.O. Box 1328, Station B, Ottawa, Ontario, K1P 5R4.

Of particular interest are:

Art Objects: Their Care and Preservation, Vol. 1 of *A Reference for Museums and Collectors*, by Frieda Kay Fall

Curatorial Care of Works of Art on Paper 2nd ed. rev., by Anne F. Clapp

A Handbook on the Care of Paintings by Caroline K. Keck

How to Care for Works of Art on Paper by Francis W. Dollof and Roy L. Perkinson

Is Your Contemporary Painting More Temporary than You Think? Vital Technical Information for the Present Day Artist by Louis Pomerantz

Safeguarding Your Collection in Travel by Caroline K. Keck

A Primer on Museum Security by Caroline K. Keck, *et al.*

Visual Arts Handbook, 1975
Published by Visual Arts Ontario, 8 York Street, Toronto, Ontario, M5J 1R2.

HANDLING OF EXHIBITS

This is a continuing exhibition programme and its success has been built on the goodwill of the exhibiting centres. The exhibitions are in great demand, and after leaving the Art Gallery of Ontario may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the programme. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions:

Instructions for unpacking and repacking

Crates containing the works of art should always be unpacked, stored and repacked indoors in conditions similar to those of the exhibiting area.

Report any damaged or missing items immediately to the Art Gallery of Ontario, Extension Services (416) 863-9309.

UNPACKING

1. Before unpacking, leave crates closed for about twenty-four hours in the new environment to allow for a slow change in temperature and relative humidity. Check the condition of the crates and report any damage immediately. See photo 1.

2. When ready to unpack the crates, open the crates carefully and put on white gloves. If packing material is used, return it to the same crate. Check each item against the check list in your information kit. This is of utmost importance as it helps us to trace missing items. See photo 1.

3. Grasp each work firmly when lifting out of the crate. Works should be packed face to face and back to back. If this was not done please note on the Condition Report/Arrival. See photos 2 and 3.

4. Numbers on the backs of the work should correspond with the numbers on the crates. If not, please note on the Condition Report/Arrival. See photo 4.

5. Carrying one work at a time, lift the works out of the crate and check for any damage. Damage should be noted on the Condition Report/Arrival. Works should be placed on pads to prevent damage caused by slipping on smooth floors and to protect frames; do not place directly on the floor. Place works against the wall back to back, face to face, using corrugated cardboard as dividers. See photos 5, 6 and 7.

6. Complete Condition Report/Arrival and return immediately to the Art Gallery of Ontario, Extension Services. See photo 8.

7. Whenever plexiglass is used, special instructions for cleaning are affixed to the back of the work.

8. When moving works to the exhibition area, do not carry more than one work at a time. Large works should be handled by two people as shown above. See photo 9.

REPACKING

1. Check items against the Crate List to ensure that none are missing. Note any damage on Condition Report/Departure and send copies by return mail to the Art Gallery of Ontario Extension Services, and to the next exhibiting centre.

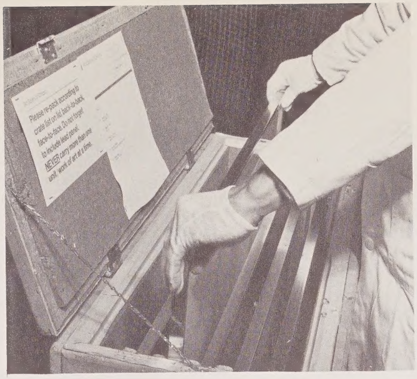
2. Do not remove hanging wire or screw eyes. Where perspex is used, do not tape.

3. Repack exhibits in the order indicated on the Crate List, *back to back, face to face.* Never send a damaged work to the next exhibitor.

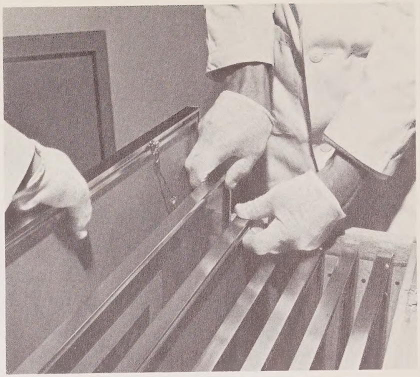
4. Remove the old address label and make certain the new address label is attached to the crate label.

PLEASE RE-PACK

1


Please re-pack according to
crate list on lid: back-to-back,
face-to-face. Do not forget
to include lead panel.
NEVER carry more than one
work of art at a time.

2



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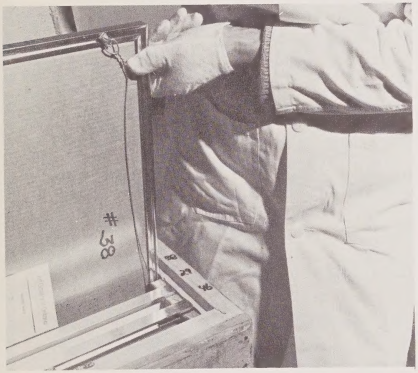
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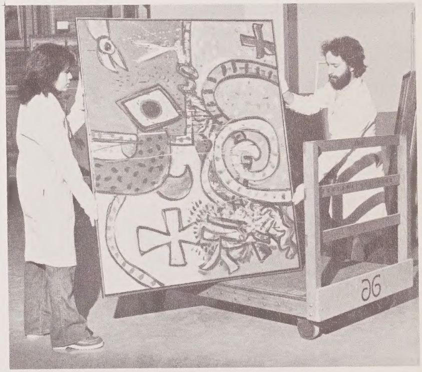
4

5

6

7

8



9

ARTISTS WITH THEIR WORK

Sam Moligian, potter

David Bierk
Sir Sandford Fleming College, Peterborough

Artists with their Work

Through this project the Art Gallery of Ontario encourages exhibiting centres in Ontario to present exhibitions and programmes which involve the community and the artist.

The "Artists with their Work" programme is designed to provide communities across Ontario with visiting artists who will discuss their approaches to art, and creative processes in conjunction with an exhibition of their work. A selection of artists practising in a variety of disciplines have participated in the programme during the past four years.

The form and content of each programme is unique. Groups such as art clubs, libraries, recreation associations, craft societies, church groups, universities or college groups, may design an exhibition and workshop specifically related to their community's interests, in consultation with the artist and the co-ordinator of the programme.

Upon request, the exhibition of an artist's work can remain on view from one to four weeks. The artist is available to conduct workshops, demonstrations or classes for a period of one to four days.
The installation and dismantling of the exhibition is to be supervised by the artist.

The programme is specifically directed toward involving communities which do not usually have access to this type of exhibition/workshop situation. For this reason, the programme is not available in Metropolitan Toronto. Communities in Northern Ontario in particular are encouraged to request the programme, and to involve professional artists from their own area.

Included in the programme are painters, printmakers, textile artists, potters, sculptors, photographers, filmmakers and video artists. Possible areas of concentration in the workshops may include: printing techniques such as lithography, etching, engraving; materials and forms in ceramic art; the principles of colour and design; the use of textiles and fibres to create new forms; experimentation with video to communicate or create an experience.

The programme also offers an opportunity to gain some insight into the approaches and processes of Canadian filmmakers working in Ontario. Filmmakers working in documentary, fiction, animation, and video, can be requested for an evening session, day-long conference or weekend workshop. The filmmaker will bring his or her films, and a suitable format for the specific visit will be developed among the artist, the community, the programme co-ordinator and the Canadian Filmmakers' Distribution Centre.

The Art Gallery of Ontario encourages both the artist and the centre to submit their comments to the co-ordinator of the programme, after an exhibition/workshop has taken place.

Participating Artists

The following artists are available, depending upon previous commitments. Detailed information is available upon request.

CERAMICS

Bonita Collins, Robert Held, Sam Moligian

COLOUR AND DESIGN

Henri van Bentum, Helen Duffy

GRAPHICS

Thomas Michael Bidner, Paul Dempsey, Vera Frenkel, Margaret Hathaway, Brian Kelley, Kim Ondaatje, Charles Pachter, John Palchinski, Michael Poulton

MULTI-MEDIA

Robert Bozak, Michael Hayden, Tom and Martha Henrickson, Jerome McNicholl, Joe Rosenblatt

PAINTING AND DRAWING

Henri van Bentum, Thomas Michael Bidner, David Bierk, John Boyle, Hart Broudy, John Gould, Brian Grison, Margaret Hathaway, Peter Hill, Tom Hodgson, Denise Ireland, Harold Klunder, Peter Kolisnyk, Rita Letendre, John Moffat, John Newman, Kim Ondaatje, Charles Pachter, Gordon Rayner, Susan Collacott Rivait, Lillian Sarafinchan, Ronald Satok, Andrew J. Smith, Dan Solomon, Dennis Tourbin, Joy Walker

PHOTOGRAPHY

Barbara Astman, Andrew Danson, Robert van der Hilst, Laura Jones, Neil Newton, Jake Piuti, Lawrence Weissmann

SCULPTURE

Ron Baird, Zbigniew Blazeje, Paul Dempsey, Kosso Eloul, Edward Falkenberg, Augustin Filipovic, Martin Hirschberg, Stephen Hogbin, John MacGregor, Robin MacKenzie, Karena Massengill, Elizabeth Mudge Massey, David Partridge, Louis Stokes, Norman White

TEXTILES

Jean Burke, Dorothy Caldwell, Merton Chambers, Judi Lewis Foster, Anna France, Helen Frances Gregor, Gunnel Hag, William Hodge, David H. Kaye, Joyce Lehto, Hilde Schreier

FILMMAKERS

Jim Anderson, David Cronenberg, John Gould, Rick Hancox, Tom and Martha Henrickson, Keith Lock, Clarke Mackay, Morley Markson, Kim Ondaatje, Michael Ondaatje, Michael Snow, Joyce Wieland

VIDEO

Paul Casselman, Keith Lock, Winston McNamee

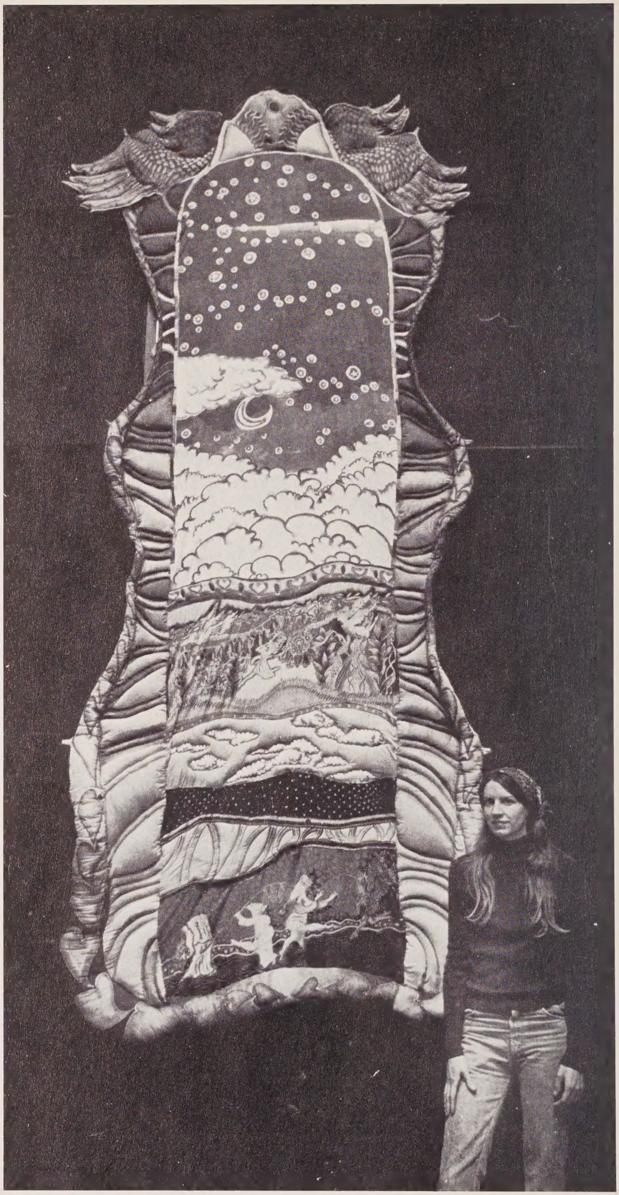
After selecting the artist and planning the programme of your choice, please complete the Agreement Form at the back of this catalogue and mail it to the Art Gallery of Ontario Extension Services.

A catalogue with detailed information on each artist is in preparation and will be available upon request.

Ron Baird (centre)
Lynnwood Arts Centre, Simcoe

Michael Bidner
McIntosh Gallery, London
Photo: Randy Dunlop

Gunnel Hag
Quetico Centre
Photo: Cliff McIntosh



Facilities

Almost any room will do — a small library, gallery, community centre, perhaps even a warehouse — provided it is clean and dry. The participating artists know how to make the best use of the available space, and will work closely with a community representative to create an inventive and involving programme.

Responsibilities

THE EXHIBITING CENTRE

1. Accommodation and living expenses for the artist up to a maximum of $35.00 per day (hotel, cost of meals).
2. Insurance premium for the artist's works (range: $50.00 - $125.00 dependent on the nature of the exhibition and the exhibiting centre). It is essential that the centre carry insurance to cover legal liability.
3. The development of maximum interest and involvement within the group or community; commitment to comprehensive publicity.
4. Catalogue, invitation costs (if any).
5. Suitable film screening facilities and a trained projectionist.
6. Submission of a follow-up report of each programme, including copies of publicity, slides, photographs, newspaper articles, attendance estimates, etc.

ART GALLERY OF ONTARIO

1. Artist's honorarium and workshop fees.
2. All transportation costs for both the artist and the exhibition.
3. Film rental fee.

Note: Registration fees should be minimal, and used to cover workshop expenses only (for example, cost of materials). To meet the demand for the "Artists with their Work" programme, the number of programmes at any one centre is limited to *three times per year.* Requests should be made *at least two months in advance.*

Vera Frenkel, printmaker
Photo: Jeremiah Cecik

Dorothy Caldwell, textiles

MULTI-MEDIA

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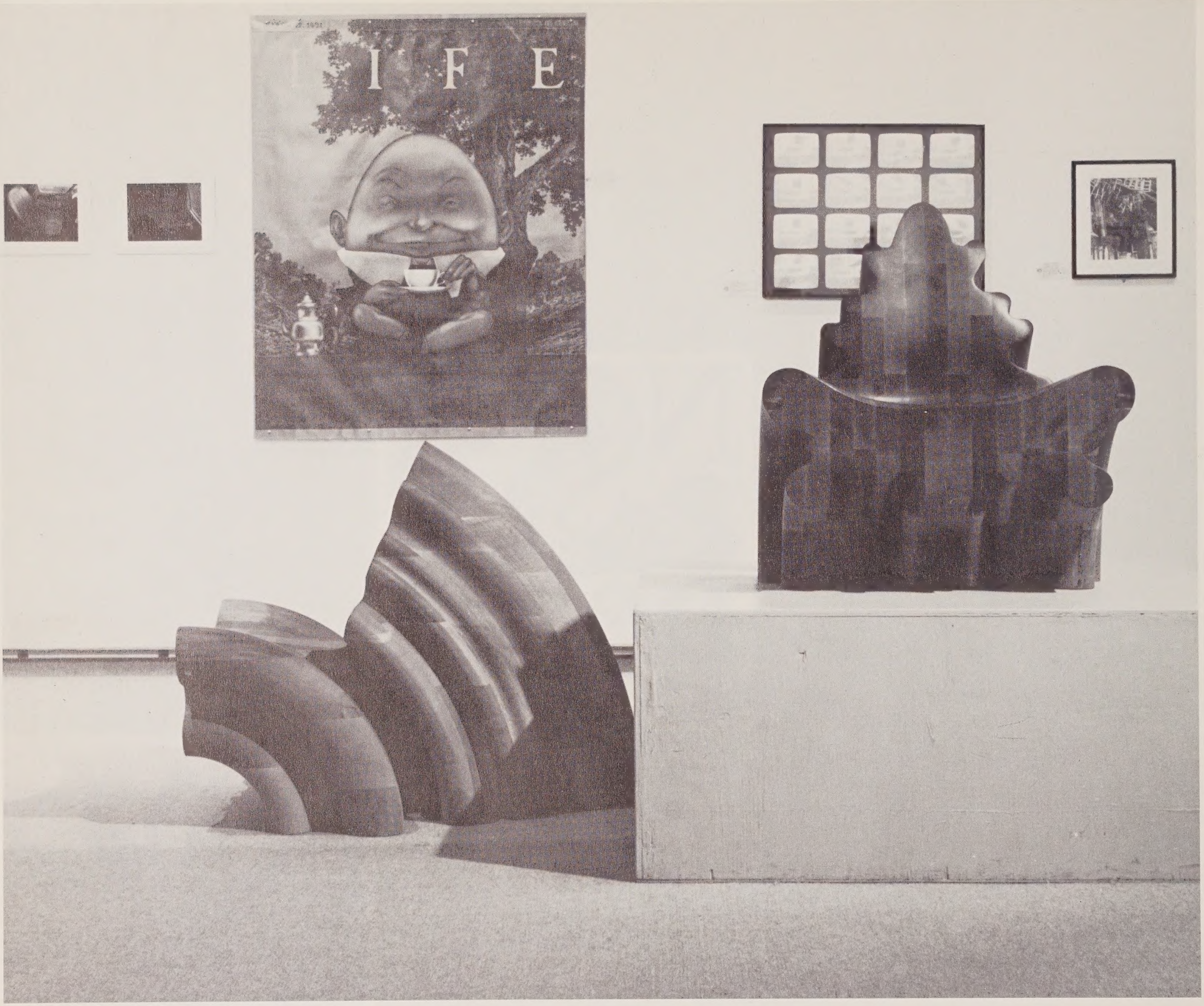


Chairs: installation at the
Art Gallery of Ontario,
January 18-March 2, 1975

Chairs

SPACE: For basic exhibition organized by the Art Gallery of Ontario: 150 running feet (46 metres), 1500 square feet (139 square metres). For collection selected by the exhibiting centre: depends upon material selected
WEIGHT: 15 crates of varying sizes
FEE: $300

CHAIRS: "A serious, comic, metaphysical, feet-on-the-ground examination of the burning issues of chairness."

"It attempts to cover the subject of chairs from every imaginable point of view: as a design object, as a symbol, as subject matter for artists, and so on. The range is extraordinary, and contains a few which are historically significant, and some which are funny, probing, magical and festive in nature."

This exhibition looks for the active participation of the exhibiting centres, and it is hoped that they will sensitize themselves to the idea of chairs and chairness . . . functional, decorative, status symbol chairs; barber, beauty parlour, dentist or wheelchairs, and any others of nondescript origin. Each centre should search its own region for a variety of chairs, as well as anything that relates to chairs, such as film (Norman McLaren's National Film Board film *A Chairy Tale*), theatre, literature, prints, paintings, sculpture or whatever is found to be of interest. This selection should not be an historical survey of the chair, but rather an imaginative exhibition expressing the various ways people have found (and find) to seat themselves throughout time (a rock may well have been the first chair). When the material has been selected by the exhibiting centre, it will then be supplemented by the basic exhibition offered by the Art Gallery of Ontario. The result will reflect the exhibition concept as expressed by each community.

The basic exhibition offered by the Art Gallery of Ontario will contain a selection of chairs, as well as paintings, prints and sculpture showing the way artists have incorporated the idea of chairs into their work. It will include works by Les Levine, Kim Ondaatje, John MacGregor and others.

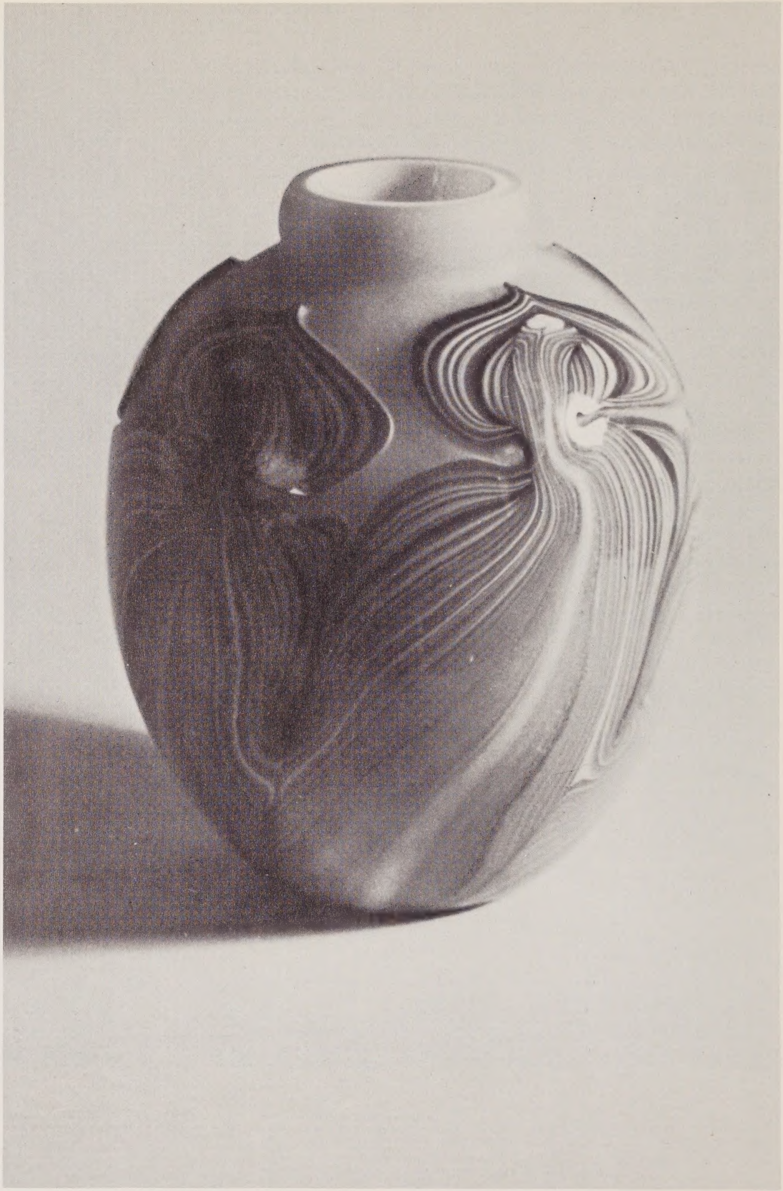
Accompanying the exhibition will be a poster.

Organized by the Curatorial Department and circulated by Extension Services Art Gallery of Ontario.

The exhibition will be delivered by truck and installed by an Extension Officer.

Minimum requirements for receiving this exhibition: This exhibition requires 24-hour full gallery security including frequent gallery patrols and a security alarm system. Works must be exhibited under incandescent lighting only. Both humidity control and air conditioning are required and maximum fluctuation allowable is ±10% from the norm of 50% within any 24-hour period. A temperature of 68° to 70° F. (20° to 21° C.) must be maintained.

A variety of chairs installed
at the Art Gallery of Ontario,
January 18-March 2, 1975



Prize-winning yellow opal vase
with raised feathering.
Handblown glass by Karl Schantz

Down to Earth

SPACE: Approximately 600 square feet and/or 100 running feet
WEIGHT: Works will be crated and the weight is to be determined
FEE: $150

The Ontario Potters Association was formed in 1975 to meet the expressed need of potters' guilds and professionals for more communication about what is happening in the ceramic arts and for the encouragement of excellence in the craft. Their first juried exhibition will be *Down to Earth.*

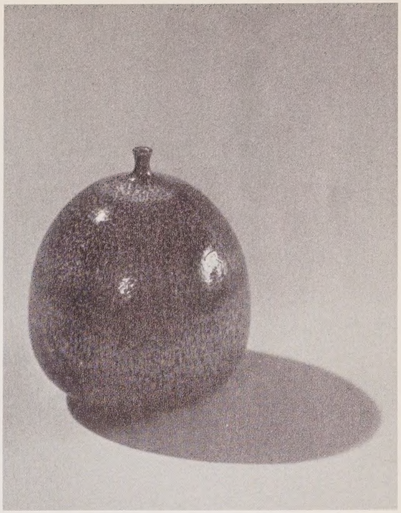
The works were gathered together in February 1976 for presentation to a jury chosen by the Ontario Potters' Association. Extension Services has selected a small but excellent representation from the exhibition held at McMaster University Art Gallery opening May 1976.

Accompanying the exhibition will be a poster/catalogue.

Lent by the Ontario Potters' Association and organized and circulated by the Art Gallery of Ontario Extension Services.

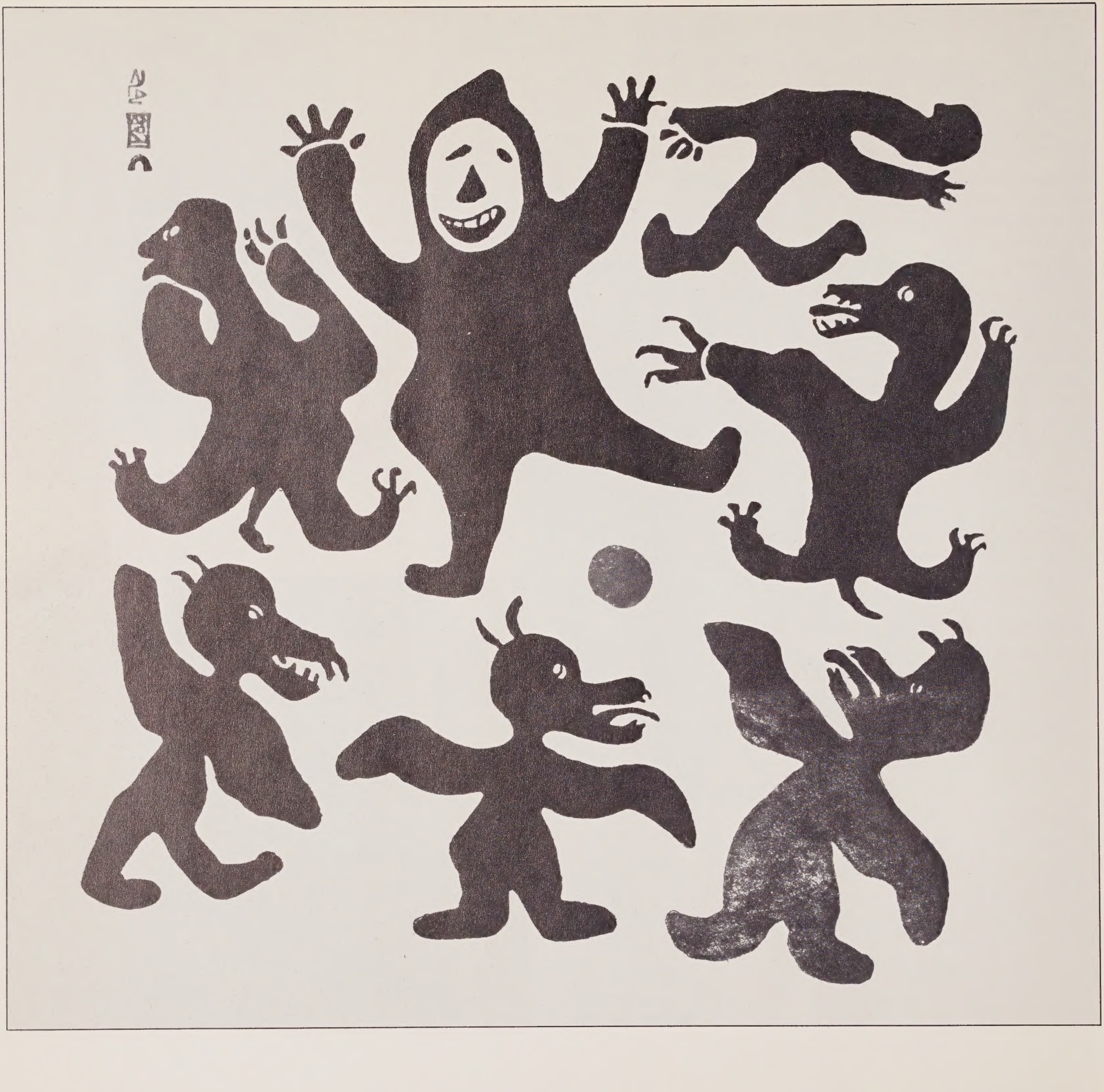
Minimum requirements for receiving this exhibition: This exhibition must be in full view of an attendant at all times while the gallery space is open. The exhibition area must also have a secure night lock on all doors and windows. Works may be exhibited under fluorescent or natural lighting as well as incandescent light. A temperature of between 65° and 72° F. (18° and 22° C.) should be maintained. The humidity should not fluctuate more than ±10% from the norm of 50% within any 24-hour period.

Date available for first booking is January 1977.



Porcelain bottle;
prize-winner by Ingrid Levine

Teapot, thrown and
wood-fired,
by Ruth McKinley



Inuit Games

SPACE: 24 framed prints, 65 running feet (20 metres)
45 sculptures and artifacts, 800 square feet (74 square metres)
WEIGHT: Works will be crated and the weight is to be determined
FEE: $150

Although some Inuit games have been replaced by modern forms of entertainment, many of the more traditional pastimes are still continued today. Generally simple by necessity, they are often based on the skills necessary for survival in the harsh environment of northern Canada. This exhibition contains representations of a wide variety of games such as wrestling and kickball, and also provides examples of dolls and other related artifacts.

A tape recording of Inuit music will be included with the exhibition, as well as an information panel, a three-dimensional design motif and a series of instructions on how several of the games can be played. A film entitled *Uqulik* is available. A booking form for this film will be included with the kit sent out one month prior to the exhibition. Please complete the form and forward immediately to the Audio-Visual Library, Art Gallery of Ontario, Grange Park, Toronto, Ontario M5T 1G4.

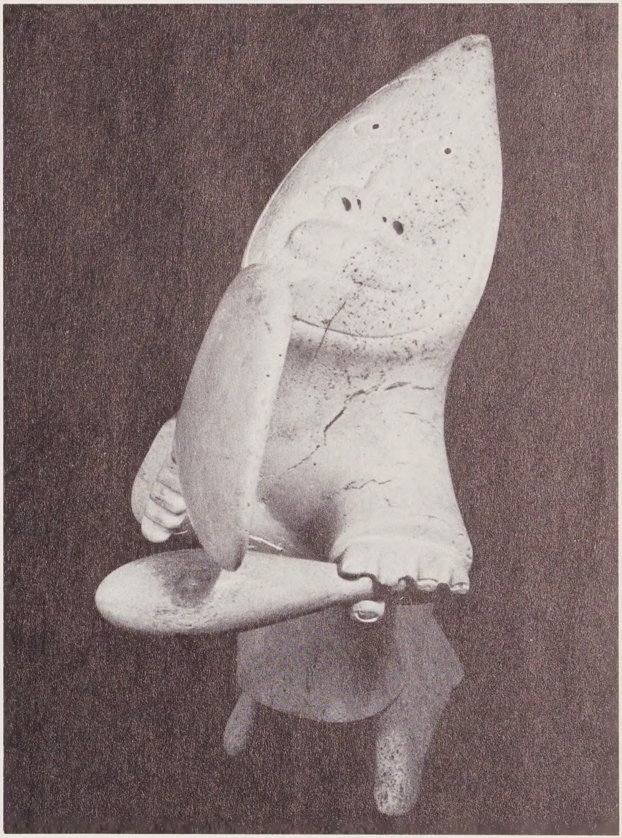
Accompanying the exhibition will be a poster and brochure.

Organized by the Department of Indian and Northern Affairs, Ottawa and circulated by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: This exhibition must be in full view of an attendant at all times while the gallery space is open. The exhibition area must also have a secure night lock on all doors and windows. Works must be exhibited under incandescent lighting or fluorescent lights fitted with ultra-violet filters. A temperature of between 65° and 72° F. (18° and 22° C.) should be maintained. The humidity should not fluctuate more than ±10% from the norm of 50% within any 24-hour period.

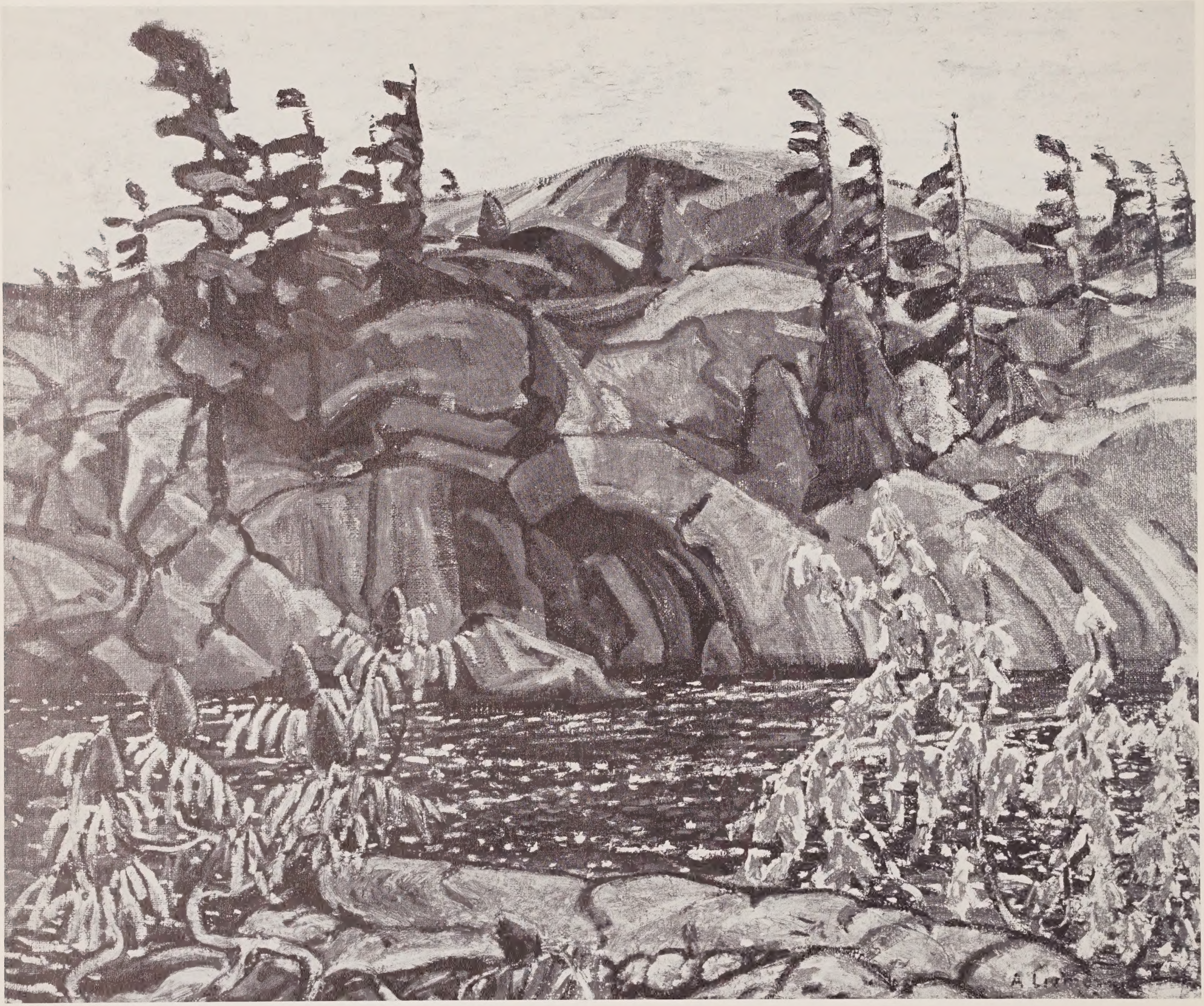
Date available for first booking is September 1976.

Karoo Ashevak
Drum Dancer, 1973



Pitseolak Ashoona
Playing Kickball with Demons, 1960

Arthur Lismer
Rock, Pine and Sunlight, 1920



100 Years: Evolution of the Ontario College of Art

SPACE: To be determined
WEIGHT: Works will be crated and the weight is to be determined
FEE: To be determined

100 Years: Evolution of the Ontario College of Art is a major exhibition opening at the Art Gallery of Ontario in November 1976. A selection from this exhibition describes the 100-year period through a representation of the work of artists and designers connected with the Ontario College of Art and the preceding schools, either as staff or as students. It will be an historical survey with a range from oil painting to video art and a breadth that includes work in various design fields such as interior, industrial, graphic and in such diverse media as ceramic, textile and photographic print.

Some of the artists involved over the years are T. Mower Martin, the Director of the Ontario School of Art in 1876, F. M. Bell-Smith, and Robert Harris; George Reid, J. W. Beatty and Emanuel Hahn; Arthur Lismer and J. E. H. MacDonald; Jock (J. W. G.) Macdonald and Carl Schaefer; William Ronald, Graham Coughtry and Michael Snow. There will also be the work of some younger artists, not well known as yet. Designers such as Alan Fleming, Ken Rodmell, Murray Oliver and Murray Laufer will be represented.

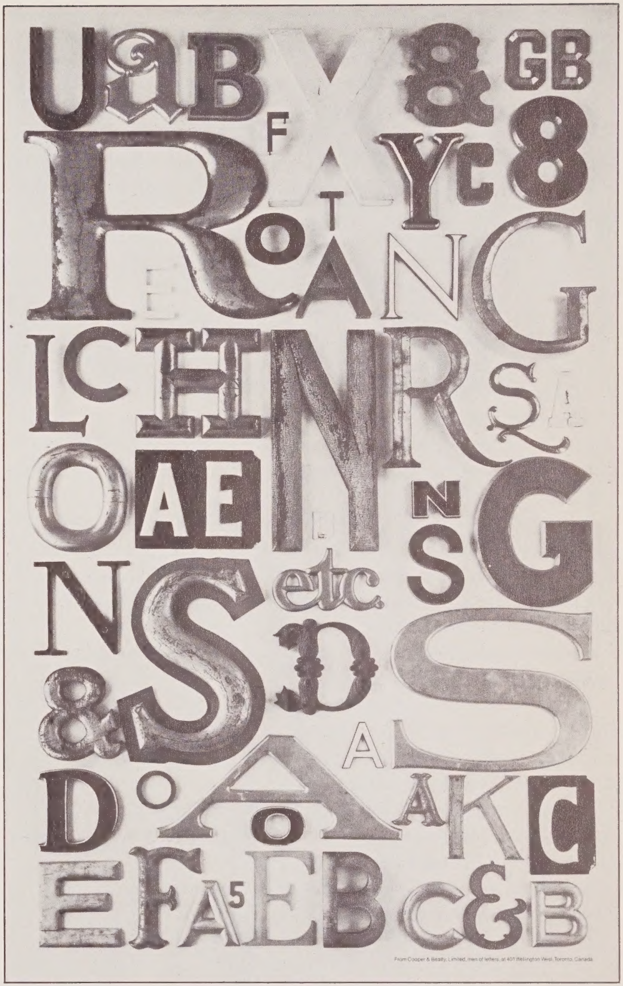
Included in the exhibition fee will be 25 illustrated catalogues.

Organized by Marie Fleming in consultation with the Ontario College of Art, Toronto, and the Art Gallery of Ontario Curatorial Department. Circulated by the Art Gallery of Ontario Extension Services.

The exhibition will be delivered by truck and installed by an Extension Officer.

Minimum requirements for receiving this exhibition: This exhibition requires 24-hour full gallery security including frequent gallery patrols and a security alarm system. Works must be exhibited under incandescent lighting only. Both humidity control and air conditioning are required and maximum fluctuation allowable is ±10% from the norm of 50% within any 24-hour period. A temperature of 68° to 70° F. (20° to 21° C.) must be maintained.

Date available for first booking is February 1977.


etc.
C&B
From Cooper & Beatty, Limited, men of letters, at 401 Wellington West, Toronto, Canada

Jim Donoahue
Poster design for Cooper & Beatty, Limited

Patchwork Quilts

SPACE: Space required for eight quilts, size approximately 5 x 6 feet (1.5 x 1.8 metres)
Slide and film presentation special requirements: 16mm film projector, slide projector
FEE: $40 for a one-day appearance, $75 for a two-day appearance, $25 additional exhibition fee as outlined above.

For many centuries women have been working on patchwork quilts. Perhaps the reason their artistry has not fully been recognized is that they have worked anonymously with needle and thread instead of with more accepted materials. Just as the materials and intentions of contemporary painters have changed, so have the materials and intentions of those producing quilts. Over a hundred years ago our pioneer ancestors made quilts from pieces cut from old clothing, even home-spun materials, and the quilting was often intricate. Today, most quilts are made out of new materials, and the emphasis is on colour and patterns. The quilting itself has been greatly simplified.

It is hoped this presentation, with its accompanying film, will convey something of the joy experienced in the making of quilts and possibly inspire some to take up the art and even create new patterns and designs.

The exhibition includes a 16mm colour film, a slide presentation, eight quilts and a 90-minute lecture by Kim Ondaatje. Ms. Ondaatje will present up to two programmes a day for a maximum of two days. The quilts and slide presentation may remain at a centre for up to one week for an additional exhibition fee.

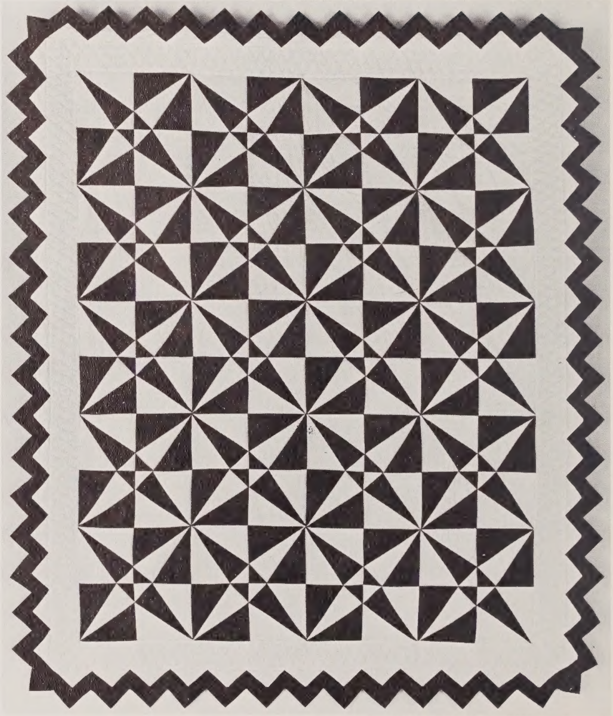
It is the responsibility of the exhibiting centre to provide a high quality film projector and slide carousel.

This exhibition is recommended for adult audiences as well as student presentations. It is preferable that the programme be presented in large library, school, or community auditoriums and admission be open to the entire community.

Also accompanying the exhibition are 100 catalogues with reproductions in colour and black and white, produced by the Agnes Etherington Art Centre, Kingston.

Organized by the Art Gallery of Ontario Extension Services in co-operation with Kim Ondaatje.

Marg MacLean, Kingston
Crossed Canoes
patchwork quilt



Wrought Iron: European Household Utensils from the 17th to the 19th Century

SPACE: 1200 square feet (111 square metres)
WEIGHT: 13 crates varying in weight from 200 - 450 lbs.
(91 - 204 kilos)each
FEE: $100

Cooking utensils play an important part in our everyday life and have always done so. These wrought iron objects, largely dating from the eighteenth century, demonstrate what was in use at that time.
Most pieces are French, although several originate from Spain and Germany.

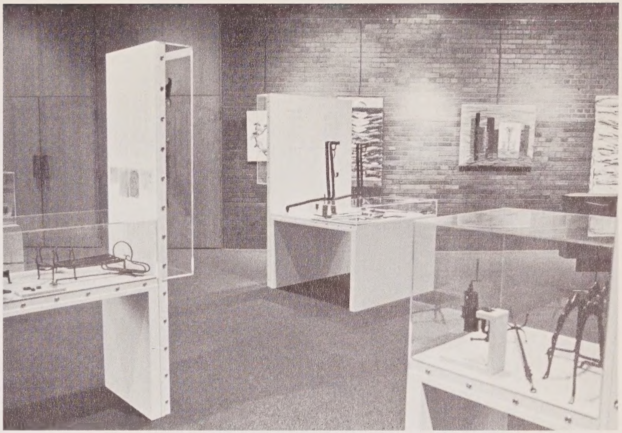
The exhibition, made up of some 60 objects, comprises grills, toasters and trivets handsomely adorned with hearts and curls, lighting devices such as lamps and candle holders, decorated forks and ladles and fireplace implements. Most pieces are easily recognizable, but some, such as the sawtooth trammel used for hanging cooking pots near an open fireplace, are unfamiliar to us today.
All these objects were commonplace and yet no two are the same: they were made individually with care and imagination by artisans proud of their work. The exhibition is displayed in six specially designed showcases with explanatory silkscreened panels.

Accompanying the exhibition will be two posters, 75 of each. Included in the exhibition fee will be 50 well-illustrated catalogues.

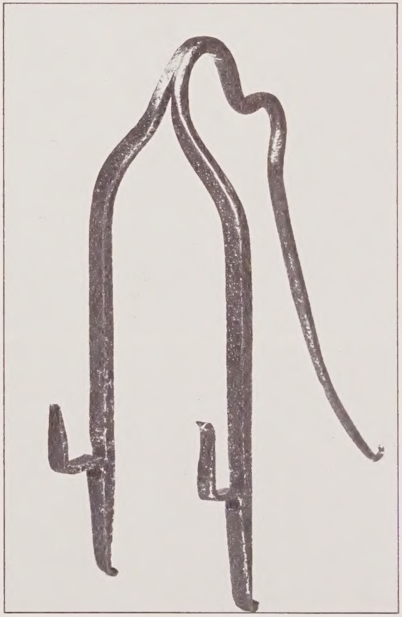
Lent by courtesy of the Macdonald Stewart Foundation, Montreal Military & Maritime Museum, St. Helen's Island, Montreal and organized and circulated by the Art Gallery of Ontario Extension Services.

The exhibition will be installed by an Extension Officer.

Minimum requirements for receiving this exhibition: This exhibition must be in full view of an attendant at all times while the gallery space is open. The exhibition area must also have a secure night lock on all doors and windows. Works may be exhibited under fluorescent or natural lighting as well as incandescent light. A temperature of between 65° and 72° F. (18° and 22° C.) should be maintained. The humidity should not fluctuate more than ±10% from the norm of 50% within any 24-hour period.

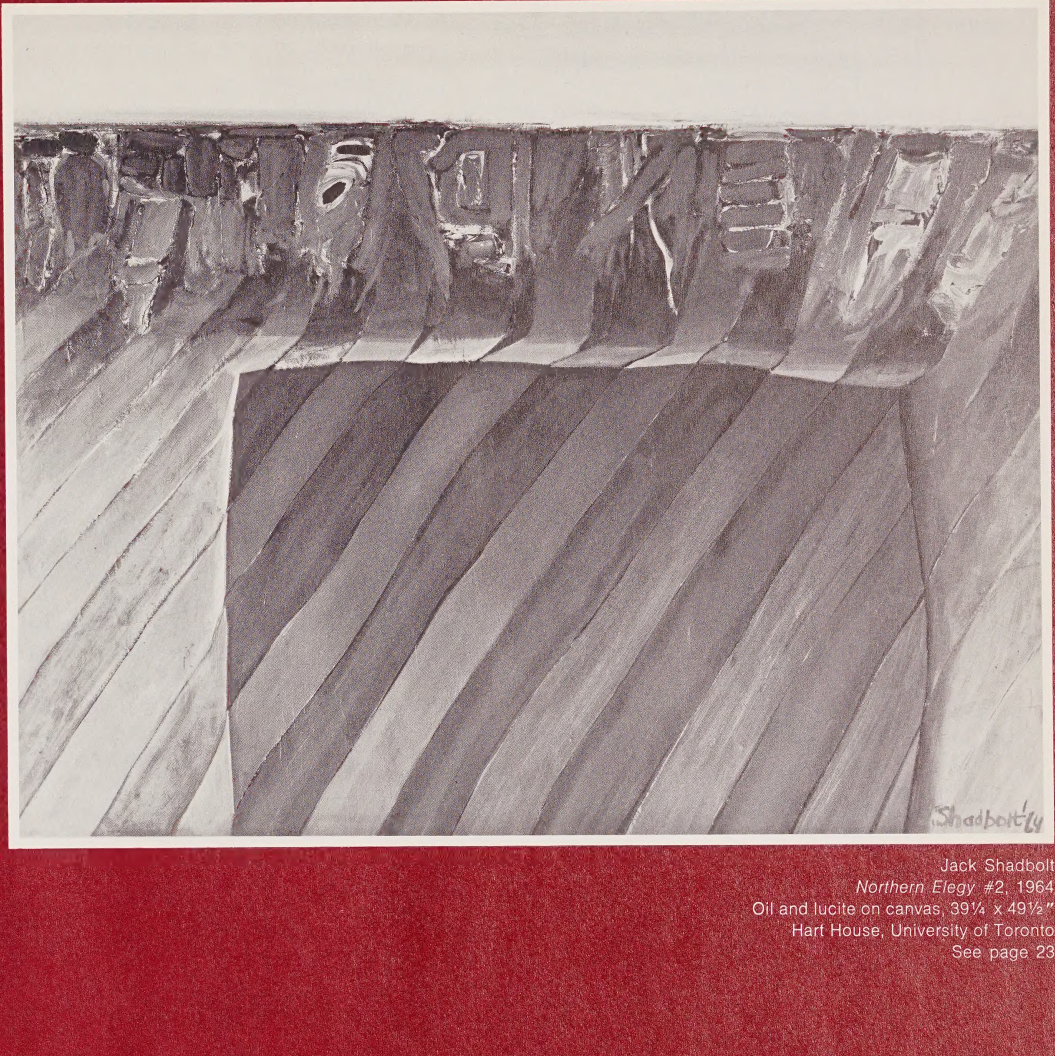


Wrought Iron
installation at Galt Public Library

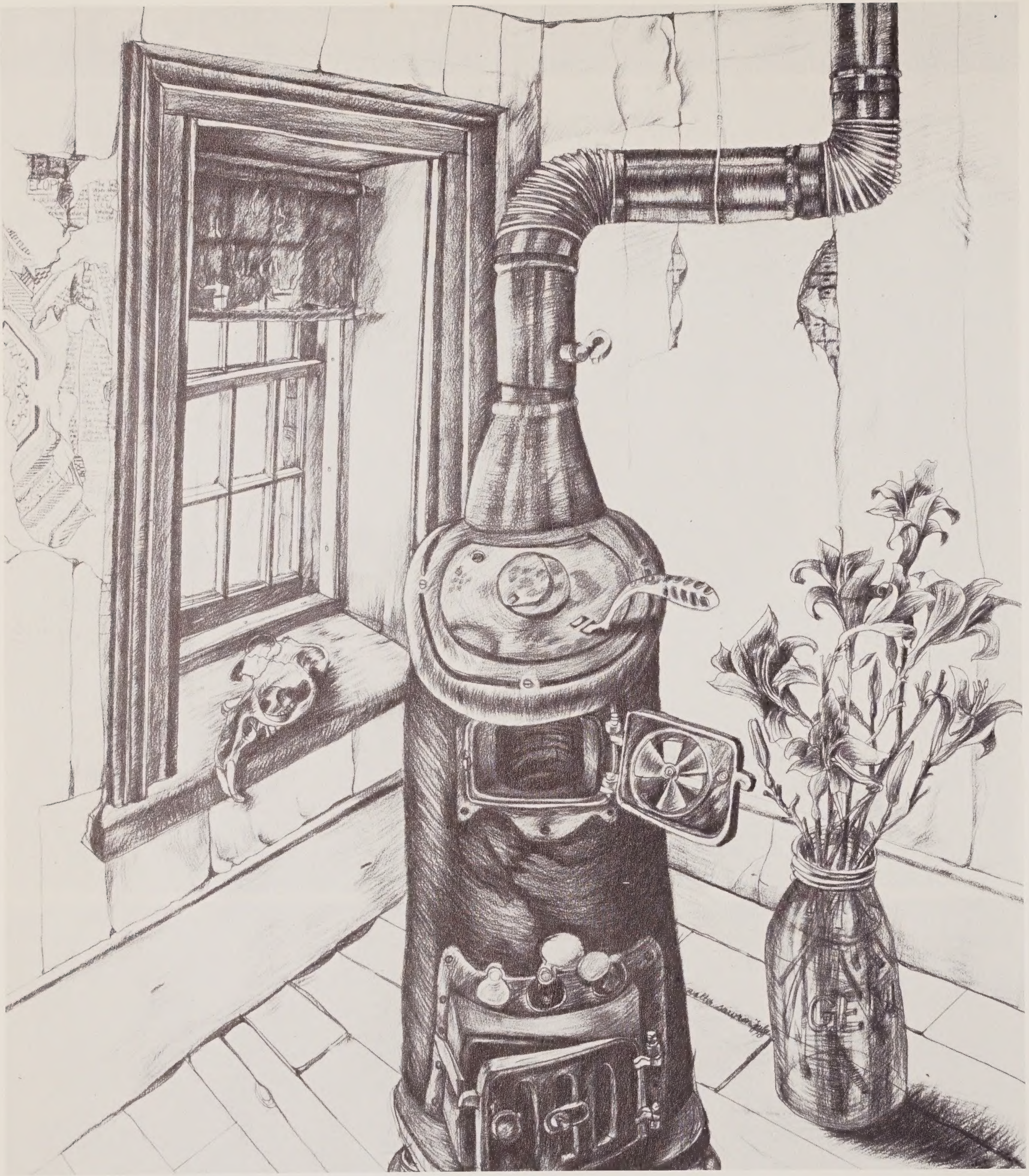


Wrought iron toaster
France, 18th century

DRAWING AND PAINTING



Jack Shadbolt
Northern Elegy #2, 1964
Oil and lucite on canvas, 39¼ x 49½″
Hart House, University of Toronto
See page 23



Walter Sawron
Can't get over losing you
Charcoal drawing, 1973

Drawing Rediscovered

SPACE: 36 works, 12 framed information panels, 175 running feet (53 metres)
WEIGHT: 4 crates, 250 lbs. (113 kilos) each
FEE: $150

Drawing Rediscovered is an exhibition of 36 contemporary drawings of varying sizes by artists living and working in Ontario. Although a fundamental art form, drawing tends to be misunderstood and neglected only too often. Drawing is an art in itself — perhaps the most intimate and individual expression. It is not necessarily a sketch for a larger work or study, but a complete work, the finished product sought after by the artist. There is in the trace of a line, a force of expression which reveals emotion, humour, whatever, according to the personal needs of the artist.

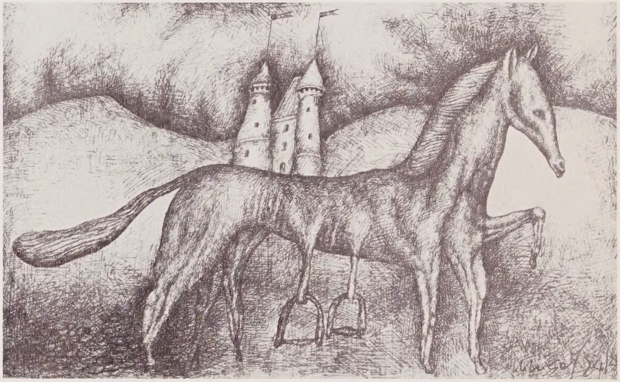
Three works by each of the following artists have been carefully selected to complement each other and to demonstrate that the art of drawing is very alive in every way: Stephen Gerriets, James Gordaneer, Daniel Hanequand, Lynn Hutchinson Brown, Peter Mah, Miro Malish, Ian McKay, Rudy Molz, Joe Rosenblatt, Walter Sawron, Lenni Workman and Florence Vale.

Accompanying this exhibition will be a poster.

Lent by the Gadatsy Gallery, Toronto and organized and circulated by the Art Gallery of Ontario Extension Services.

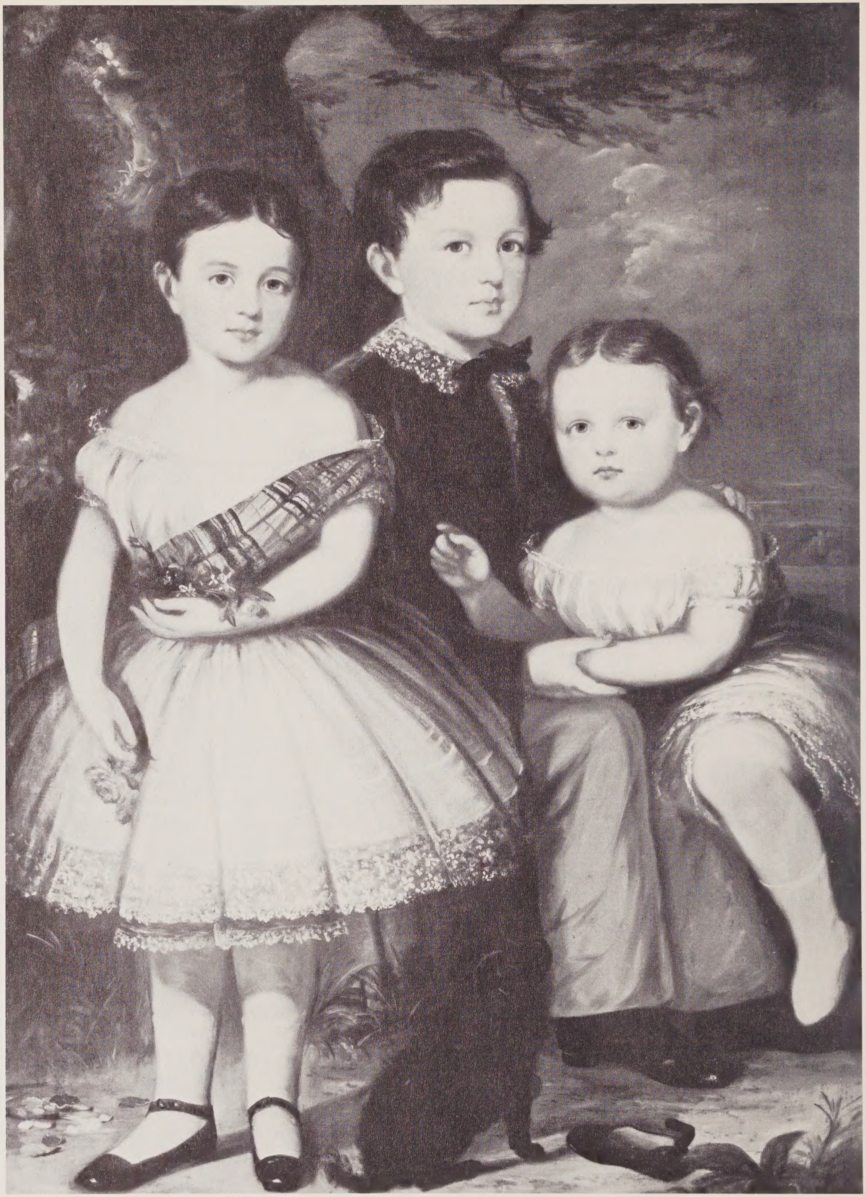
Minimum requirements for receiving this exhibition: This exhibition must be in full view of an attendant at all times while the gallery space is open. The exhibition area must also have a secure night lock on all doors and windows. Works must be exhibited under incandescent lighting or fluorescent lights fitted with ultra-violet filters. A temperature of between 65° and 72° F. (18° and 22° C.) should be maintained. The humidity should not fluctuate more than ±10% from the norm of 50% within any 24-hour period.

Date available for first booking is September 1976.



Miro Malish
Ready for Woodbine
Pen and ink, 1974

Robert Whale (1805-1887)
The McGiverin Children, c. 1862
Oil on canvas, 50⅞ x 35⅜″
Glenhyrst Arts Council, Brantford
Gift of Miss Elsie Sanderson, 1969



The Ontario Community Collects

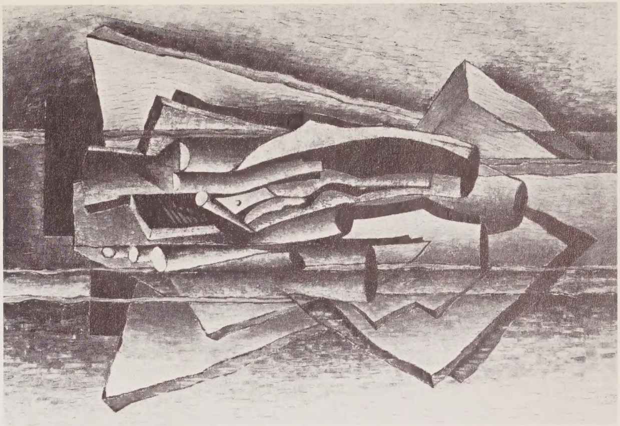
SPACE: 51 works
Approximately 280 running feet (85 metres)
FEE: $500

An exhibition of more than 100 paintings and watercolours drawn from public collections in Ontario was shown at the Art Gallery of Ontario between December 12, 1975 and February 1, 1976. Drawn from major galleries, museums, libraries and universities in Ontario, the chosen works provide a survey of almost two hundred years of Canadian painting. Many of the pictures are known only locally, others are by such well-known artists as Paul Kane, G. A. Reid, Tom Thomson, Emily Carr, Paul-Emile Borduas and Alex Colville. It is hoped that visitors to the exhibition will be encouraged by what they have seen to visit public collections in other areas. A selection from the major exhibition will circulate to many of the centres who have loaned the works.

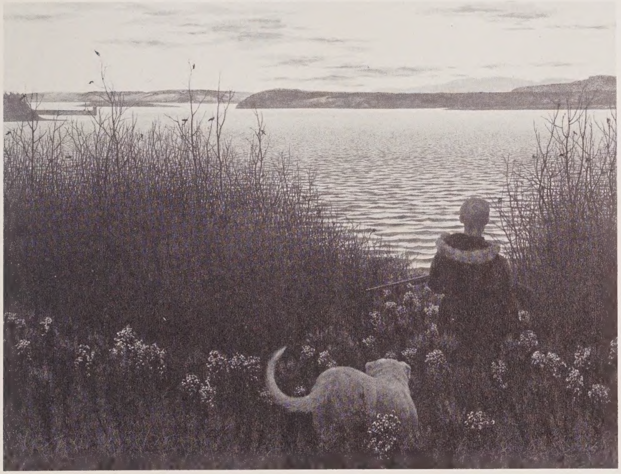
Accompanying the exhibition will be a poster and brochure. Included in the exhibition fee will be 80 fully illustrated books cataloguing the exhibition.

Organized and circulated by the Art Gallery of Ontario Extension Services, with the support of "Outreach Ontario," a programme of the Ministry of Culture and Recreation.

The exhibition will be delivered by truck and installed by an Extension Officer.



Minimum requirements for receiving this exhibition: This exhibition requires 24-hour full gallery security including frequent gallery patrols and a security alarm system. Works must be exhibited under incandescent lighting only. Smaller works must be screwed directly to the wall surface. Both humidity control and air conditioning are required and maximum fluctuation allowable is ±10% from the norm of 50% within any 24-hour period. A temperature of 68° to 70° F. (20° to 21° C.) must be maintained.



Above: Bertram Brooker (1888-1955)
Progression, 1948
Oil on canvas, 26 1/16 x 39 1/4"
Art Gallery of Ontario
Gift from the Albert H. Robson Memorial Subscription Fund, 1948

Alex Colville
Boy, Dog and St. John River, 1958
Oil and synthetic resin on masonite, 24 x 32"
London Public Library and Art Museum, purchase 1959

Pertaining to Space

SPACE: Number of works to be decided, 175 running feet
(53 metres)
WEIGHT: Works will be crated and the weight is to be determined
FEE: $400

A survey of works by the Prairie artist Robert Sinclair, *Pertaining to Space* explores Sinclair's development from 1968 to the present time. Sinclair minutely examines in delicate watercolours and fine pencil drawing such themes as stripe-marked roads or an unfolding amaryllis plant. Selected portions of the works are tinged with subtle, coloured washes creating reserved shapes of white, white which functions as another colour in the total structure. The same subject matter may be echoed in his larger acrylic canvases, and his sculptures complement the other works. Such an exhibition demonstrates the extreme versatility of the artist; his delightful, meticulous watercolours are as convincing as his largest canvases despite the contrast of dimension and he is equally at home in each media he selects.

The exhibition is made up of several large canvases (approximately 50 x 70 in., 127 x 178 cm.) which would be available to those centres able to accommodate them; a number of smaller canvases (approximately 20 x 30 in., 51 x 76 cm.); about 10 to 12 small-scale sculptures with their own stands; a large selection of watercolours and stained drawings of varying dimensions, some of which form a sequence to show an evolving theme.

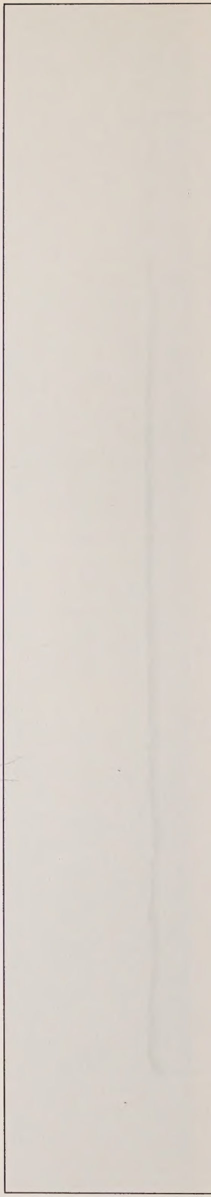
Included in the exhibition fee will be 25 well-illustrated catalogues.

Lent by the Aggregation Gallery, Toronto, and organized and circulated by the Art Gallery of Ontario Extension Services.

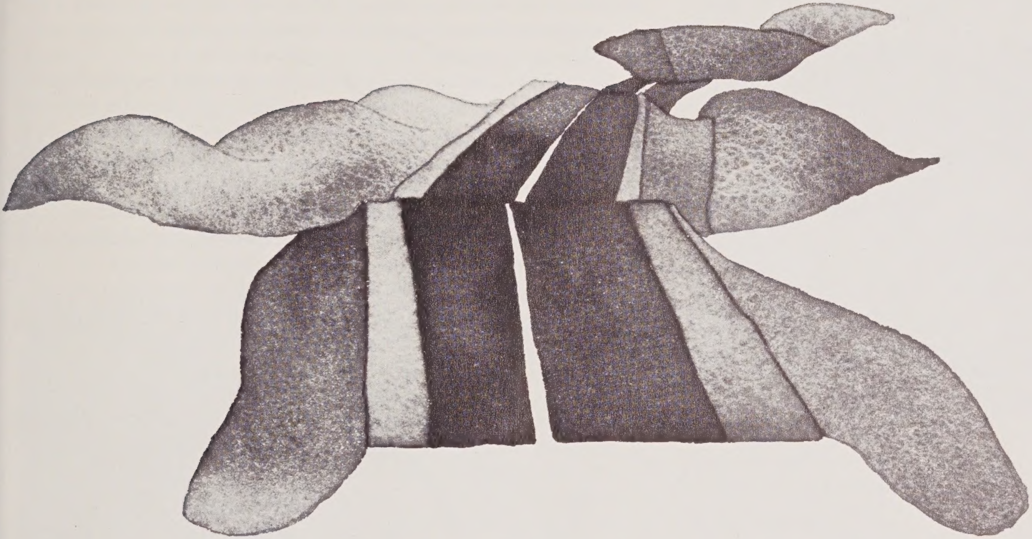
The exhibition will be installed by an Extension Officer.

Minimum requirements for receiving this exhibition: This exhibition requires 24-hour full gallery security including frequent gallery patrols and a security alarm system. Works must be exhibited under incandescent lighting only. Both humidity control and air conditioning are required and maximum fluctuation allowable is ±10% from the norm of 50% within any 24-hour period. A temperature of 68° to 70° F. (20° to 21° C.) must be maintained.

Date available for first booking is November 1976.

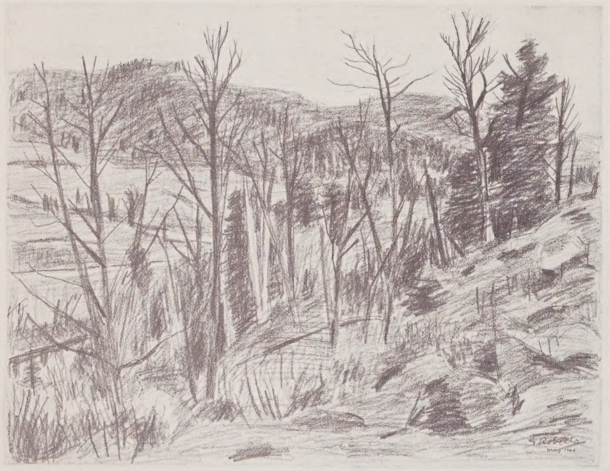


Robert Sinclair
Hills and Road
Watercolour, 1973



Painters in a Landscape: The Laurentians

SPACE: To be determined. Approximately 175 running feet (53 metres)
WEIGHT: Works will be crated and the weight is to be determined
FEE: To be determined



Goodridge Roberts (1904-1974)
Laurentian Landscape, 1946
Charcoal on paper, 18½ x 24½″
Private collection; photo: The National Gallery of Canada, Ottawa

In a small yet very well known area, The Laurentians, north of Montreal, artists were living and working long before the present summer and winter sports facilities were developed. Some of them were and still are permanent residents, others stayed there during the summer months only.

Maurice Cullen, Robert Pilot, Marc-Aurèle Fortin, Edwin Holgate, André Biéler, John Lyman, Jean Paul Lemieux, Goodridge Roberts, Jacques de Tonnancour, Jean-Paul Riopelle and Roland Pichet are among the painters to be represented in a retrospective exhibition with a regional theme.

The works will cover several decades, showing how different artists at different times viewed the same landscape and the various ways they interpreted it. This exhibition is not trying to define a 'school' or 'group' of regional artists. Though close friendships existed among many of the painters, the choice of a place and the time spent in the area is and always was one of individual preference.

Included will be original works — paintings, watercolours, sketches, drawings and prints; also, documents relating to the history of the region as well as photographs.

Accompanying the exhibition will be a poster and slide presentation. Included in the exhibition fee will be 25 fully illustrated, bilingual catalogues.

Organized by the Art Gallery of Ontario Extension Services.

Consultant: Helen Duffy.

The exhibition will be delivered by truck and installed by an Extension Officer.

Minimum requirements for receiving this exhibition: This exhibition requires 24-hour full gallery security including frequent gallery patrols and a security alarm system. Works must be exhibited under incandescent lighting only. Smaller works must be screwed directly to the wall surface. Both humidity control and air conditioning are required and maximum fluctuation allowable is ±10% from the norm of 50% within any 24-hour period. A temperature of 68° to 70° F. (20° to 21° C.) must be maintained.

Research is presently being done on this exhibition; the projected first available date for circulation is April 1977.

Unexpected Pleasures: Paintings by Senior Citizens

SPACE: Approximately 150 running feet (46 metres) although the pictures can be closely grouped as well as double or triple hung
WEIGHT: 3 crates, 200 lbs. (91 kilos) each
FEE: $75

Unexpected Pleasures is an exhibition of fifty paintings by senior citizens. Associated mainly with the St. Christopher House Older Adult Centre and the Centre for Creative Living in Toronto, the artists are all pupils of Herschel Stroyman, an educator well known in both Canada and the United States for his work with the elderly. Most of them had never painted before entering Stroyman's classes, and although their pictures reflect this lack of experience their approach to art is invariably imaginative and resourceful. The exhibition is intended primarily for libraries and community centres, where it will hopefully encourage other senior citizens to take part in similar programmes. Mr. Stroyman is also available for lectures and workshops in connection with the exhibition.

Accompanying the exhibition will be a poster and an information sheet.

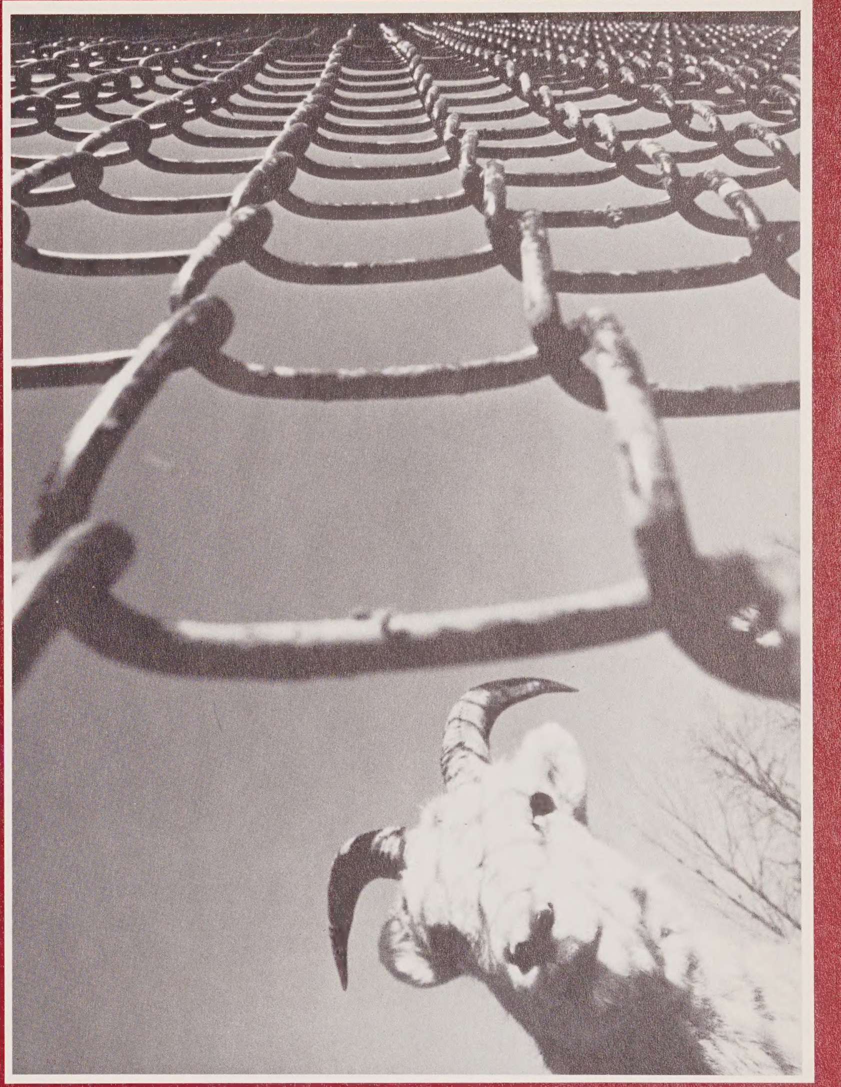
Organized by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: Periodic patrols by a staff member while the exhibition is on view and a secure night lock on all doors and windows in the exhibition area are necessary. The works may be exhibited under fluorescent or natural lighting as well as incandescent light. Although air conditioning and humidity control are not essential, temperature and humidity should not fluctuate too greatly.

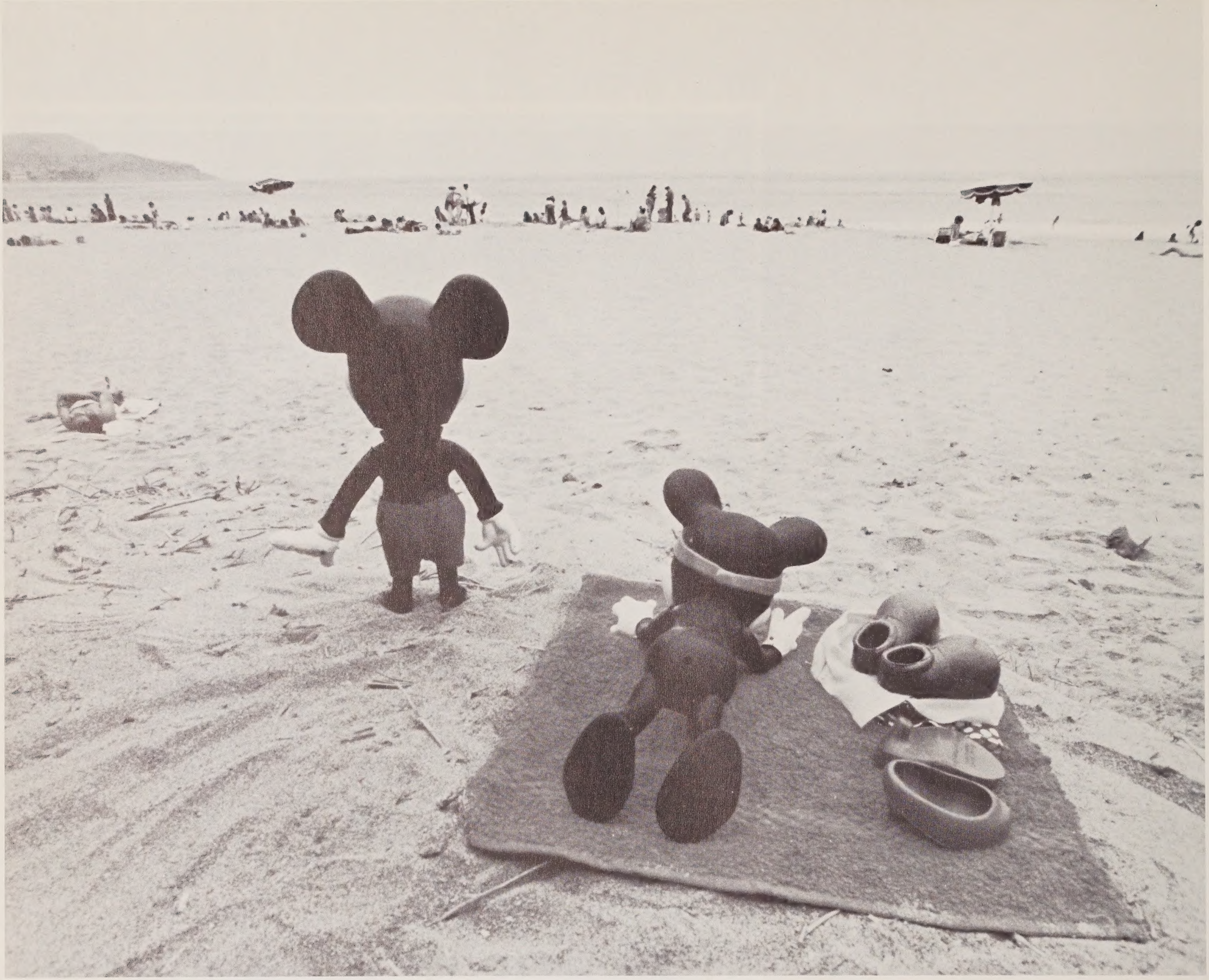
Date available for first booking is September 1976.

Carlota Senico
working at St. Christopher House

PHOTOGRAPHY



Michael Mitchell
Dall Sheep, North America
See page 34



Michael Mitchell
Silver print

Exposure: canadian contemporary photographers

SPACE: 2000 square feet (186 square metres)
WEIGHT: 18 crates, varying in weight from 100-500 lbs. (45-227 kilos) each
FEE: none

This exhibition is a survey of Canadian photographers' work. It is the hope of the Art Gallery of Ontario to present in varied photographic media what is happening in photography in our country now.

Black and white prints, colour prints, non-silver images as well as photosculpture are part of the three-dimensional presentation.

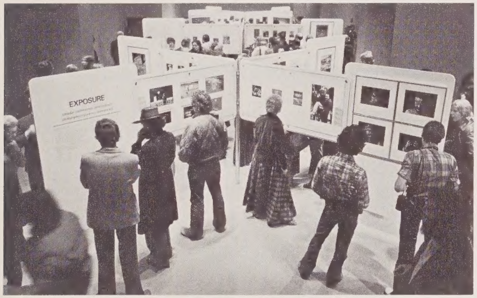
The work of 146 photographers represents the result of 18,000 pieces being brought before a jury of reputation. It is hoped that this endeavour through its circuit across the country will not only create a closer knit community of photography in Canada but will attest its validity as an art form.

Accompanying the exhibition will be a poster. A book cataloguing the exhibition is available at a special price to the exhibiting centre.

Organized and circulated by the Art Gallery of Ontario Extension Services. As a result of the support of the National Museums of Canada, there will be no exhibition fee charged to the centres.

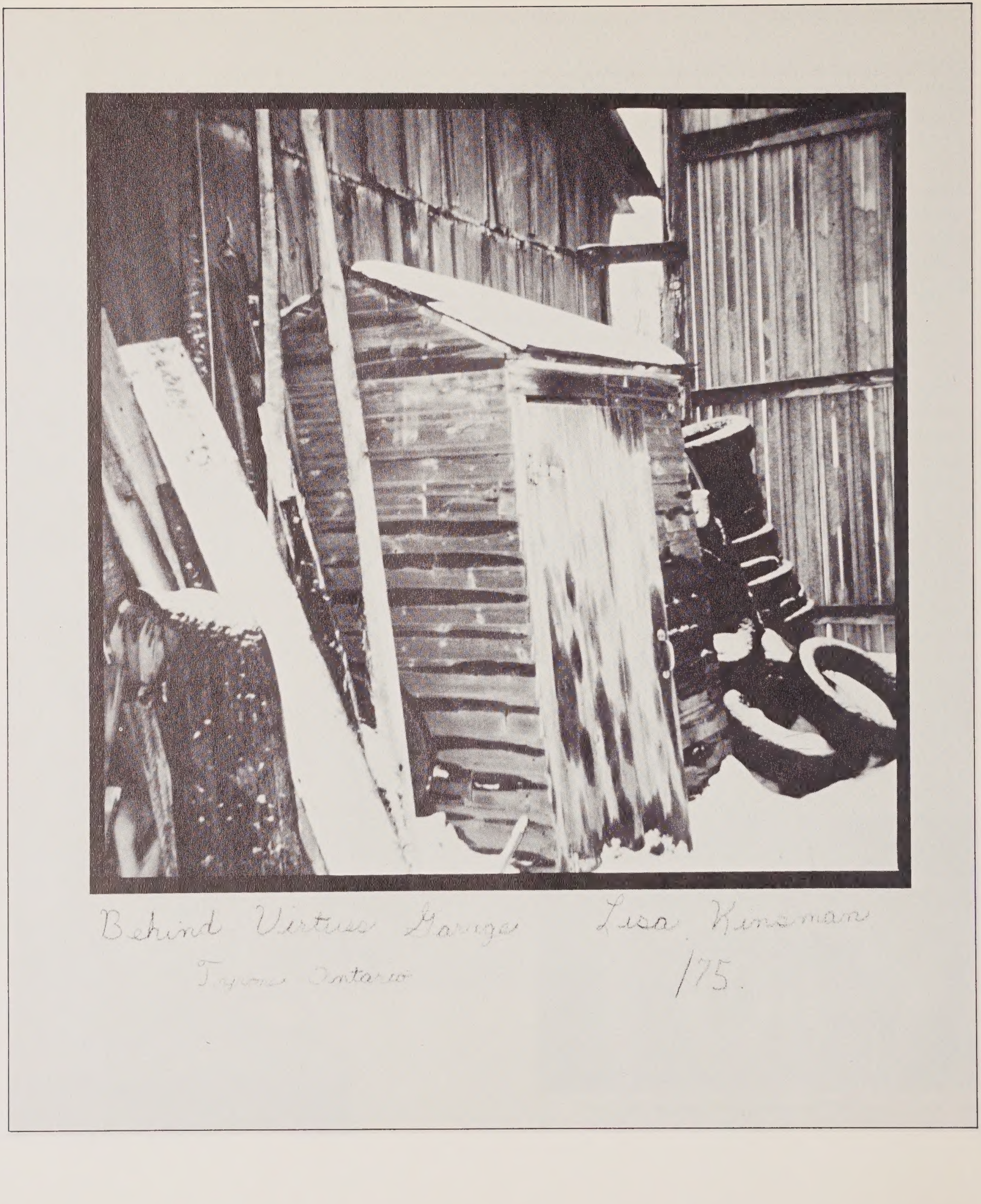
The exhibition will be installed by an Extension Officer.

Minimum requirements for receiving this exhibition: The exhibition requires 24-hour full gallery security including frequent gallery patrols and a security alarm system. Works must be exhibited under incandescent lighting only. Both humidity control and air conditioning are required and maximum fluctuation allowable is ±10% from the norm of 50% within any 24-hour period. A temperature of 68° to 70° F. (20° to 21° C.) must be maintained.



Exposure: canadian contemporary photographers
at the Art Gallery of Ontario, October 31-November 27, 1975

Martin Lyons
Silver print


Behind Virtues Garage
Lisa Kinsman
Tyrone Ontario
/75.

Lisa Kinsman
Behind Virtue's Garage
Silver print

Our Part of the Beaver

SPACE: Approximately 50 works, 150 running feet (46 metres)
WEIGHT: 3 crates, 150 lbs. (68 kilos) each
FEE: $75

Since November 1974, 22 grade six students from Enniskillen Public School (ten miles north of Bowmanville, Ontario) have been working on a special photographic project.

Using simple Instamatic cameras and colour slide film, these students went about recording daily events in their lives and studying their environment — Christmas festivities, the local service station, the slaughter house, the farm community in which they live.

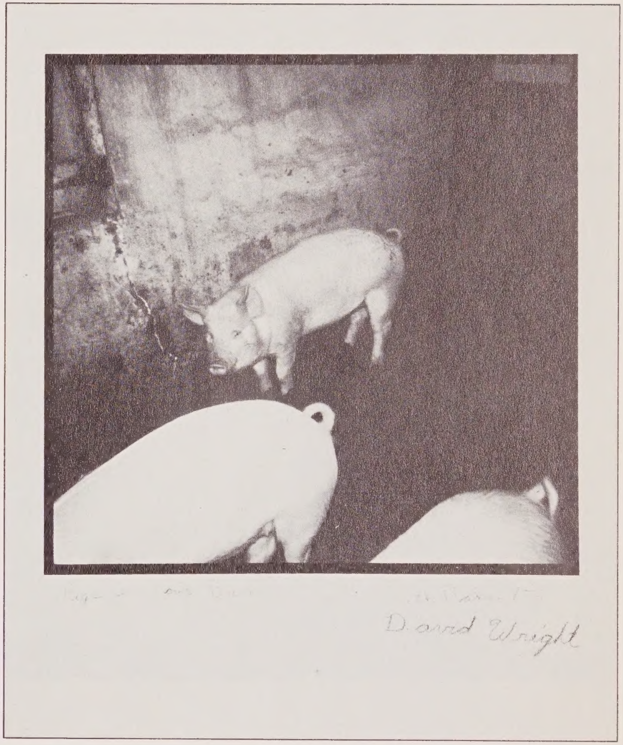
Five hundred colour images were created from which a selection of approximately 50 has been chosen to be printed. In addition, 160 slides have been put together as an audio/visual presentation produced by the students as part of the exhibition.

Accompanying the exhibition will be a poster.

Lent by The Photography Gallery, Bowmanville, Ontario and organized and circulated by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: Periodic patrols by a staff member while the exhibition is on view and a secure night lock on all doors and windows in the exhibition area are necessary. The works may be exhibited under fluorescent or natural lighting as well as incandescent light. Although air conditioning and humidity control are not essential, temperature and humidity should not fluctuate too greatly.

Date available for first booking is September 1976.



Ruth Baker
Pigs in Our Barn
Silver print

Zoo Sight: A photographic perspective of the Metro Toronto Zoo

SPACE: 1500-1800 square feet (139-167 square metres)
WEIGHT: 7 crates, 250 lbs. (113 kilos) each
FEE: $100

Zoo Sight is a special exhibition of impressions of the new Metro Toronto Zoo as seen through the eyes of the artist/photographer. The exhibition, designed as an environmental concept, contains approximately 156 colour photographs by three photographers. The design is completely flexible and can be installed in a variety of different ways.

Accompanying the exhibition will be 150 posters (50 each of three separate concepts) available free to the public.

The exhibition is made possible through a grant from Elks Stores Limited. Organized and circulated by the Art Gallery of Ontario Extension Services.

The exhibition will travel by rail and be installed by an Extension Officer.

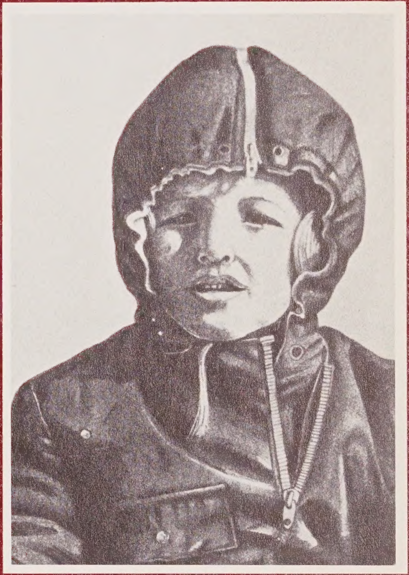
Minimum requirements for receiving this exhibition: This exhibition must be in full view of an attendant at all times while the gallery space is open. The exhibition area must also have a secure night lock on all doors and windows. Works must be exhibited under incandescent lighting or fluorescent lights fitted with ultra-violet filters. A temperature of between 65° and 72° F. (18° and 22° C.) should be maintained. The humidity should not fluctuate more than ±10% from the norm of 50% within any 24-hour period.

Shin Sugino
North Chinese Leopard, Eurasia

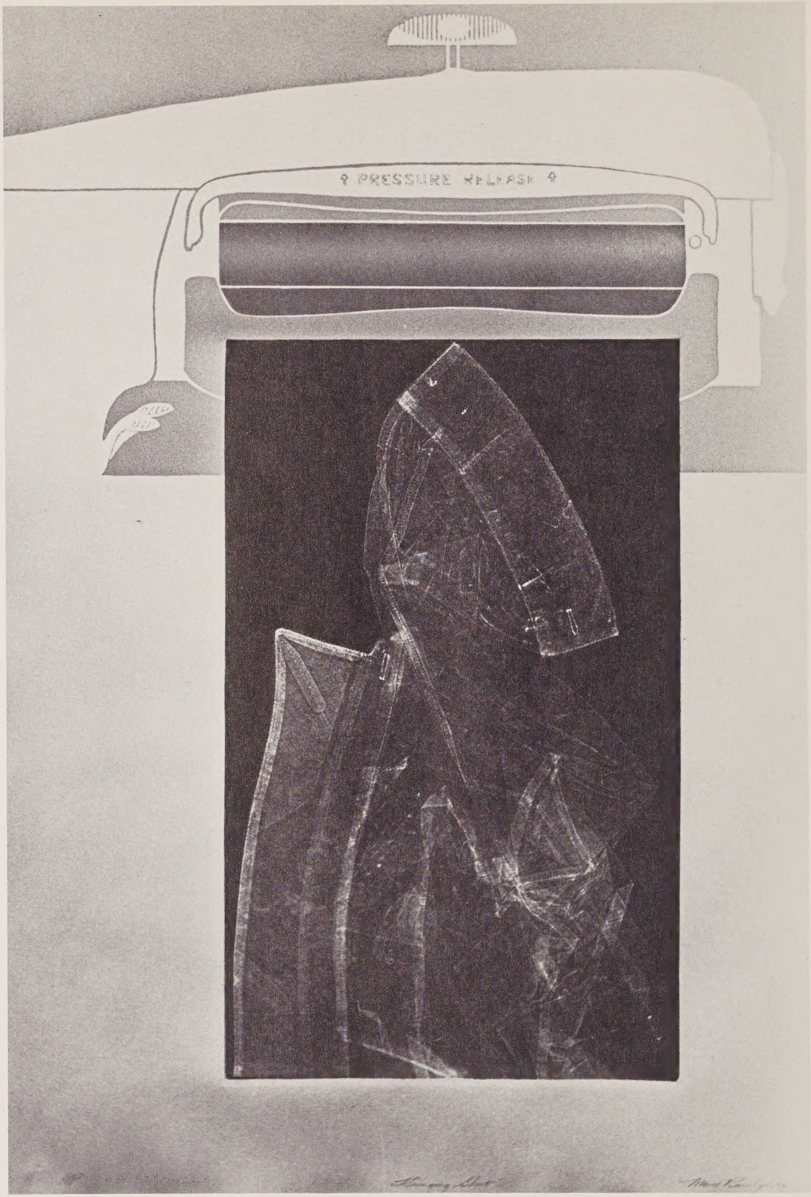
Susan Trow
Through the Duck Pond Window

Michael Mitchell
Grevy Zebras, Africa

PRINTS



Mary Rawlyk
Wring Shirt
Relief etching, silkscreen offset
30 x 19½"


PRESSURE RELEASE

Editions 1

SPACE: 30 framed prints, 200 running feet (61 metres)
WEIGHT: 3 crates, 150 lbs. (68 kilos) each
FEE: $75

Award-winning prints from the Ontario Arts Council's juried printmaking competition, *Editions I* presents an interesting cross-section of the works of contemporary Ontario artists. Artists were invited by the Arts Council to submit prints in any medium suitable for reproduction including lithography, etching, blockprint, silkscreen and mixed media and to provide sales information suitable for the general public. The competition was open to all artists and printmakers throughout the province and was juried by Pat Martin Bates, Victoria, B.C.; Roy Kiyooka, Vancouver, B.C.; Alvin Balkind, Toronto, Ontario.

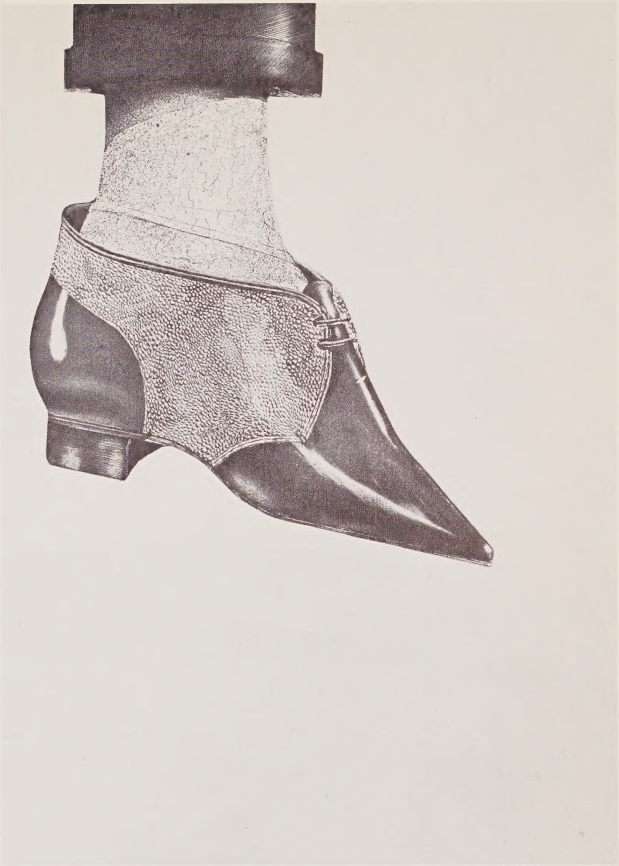
The exhibition is illustrative of the variety in techniques and personal expression among the province's artists.

Included in the exhibition are works by Ed Bartram, Stephen Livick, Tony Urquhart and Henry Dunsmore.

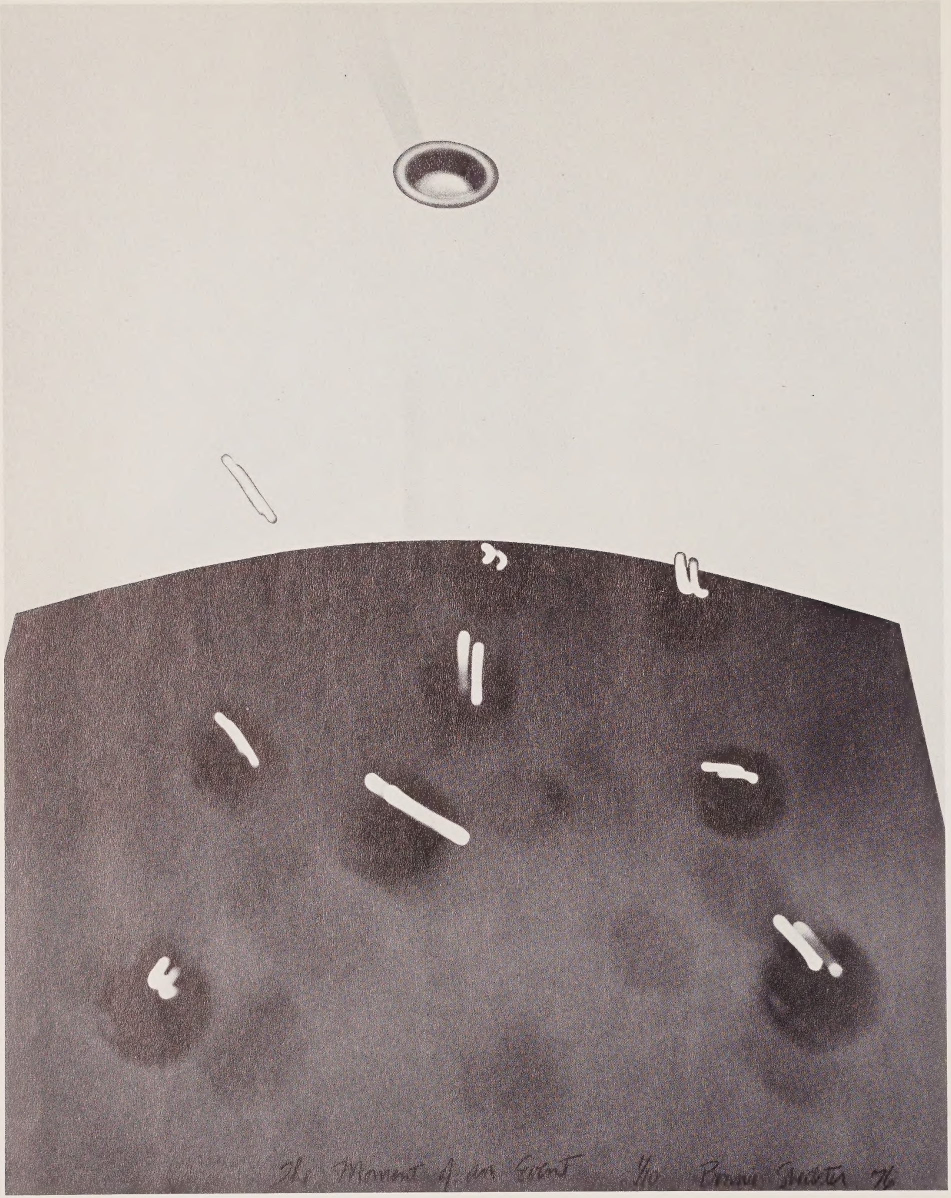
As this project was designed to provide information about available print editions to new and existing collectors, full colour poster/catalogues are available, free of charge, listing prices and suppliers of each print, to every visitor.

Lent by the Ontario Arts Council and circulated by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: Periodic patrols by a staff member while the exhibition is on view and a secure night lock on all doors and windows in the exhibition area are necessary. The works may be exhibited under fluorescent or natural lighting as well as incandescent light. Although air conditioning and humidity control are not essential, temperature and humidity should not fluctuate too greatly.



W. Chris Woods
Shoe
Etching, 30½ x 23″


The Moment of an Event 1/10 Bonnie Sheckter 76

Bonnie Sheckter
The Moment of an Event, 1/10
Silkscreen/litho/relief, 31 x 25½"

Imprint '76

SPACE: Approximately 100 works, 250 running feet (76 metres)
WEIGHT: 10 crates, 250 lbs. (113 kilos) each
FEE: $400

Recently the Canadian Society of Graphic Art and the Society of Canadian Painter-Etchers and Engravers have formed The Print and Drawing Council of Canada which seeks the support of all active artists in Canada, Canadian artists abroad, and those individuals and groups vitally interested in the welfare of the graphic arts in Canada. It is the aim of the united Council to further the cause of drawing and printmaking in Canada through co-operative effort. *Imprint '76,* a major exhibition of Canadian printmaking, which opens during the 1976 Olympics in Montreal, is the first undertaking of the Council.

Imprint '76 exhibits the best work currently being produced in this media in Canada. Printmakers invited to submit were chosen by ten regional representatives. The jury consists of three artist printmakers, Lyndal Osborne (Edmonton), Pierre Ayot (Montreal) and Rudolf Bikkers (London). The prints have been chosen independently for excellence and originality, on a non-regional basis.

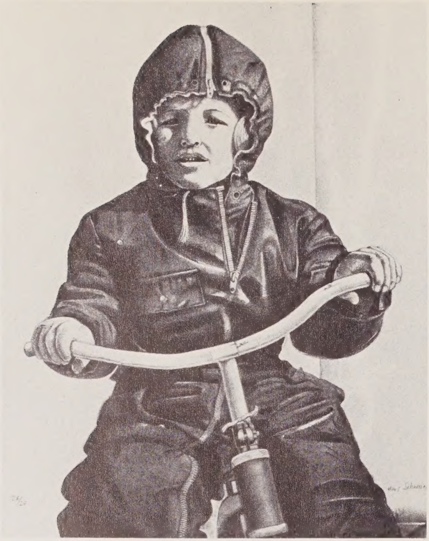
A selection will travel throughout the province of Ontario.

Included in the exhibition fee will be 25 illustrated catalogues.

Organized by The Print and Drawing Council of Canada and circulated by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition; This exhibition must be in full view of an attendant at all times while the gallery space is open. The exhibition area must also have a secure night lock on all doors and windows. Works must be exhibited under incandescent lighting or fluorescent lights fitted with ultra-violet filters. A temperature of between 65° and 72° F. (18° and 22° C.) should be maintained. The humidity should not fluctuate more than ±10% from the norm of 50% within any 24-hour period.

Date available for first booking is October 1976.



Hans Schweizer
Boy on Bicycle

Prints from Open Studio

SPACE: 22 framed prints, 125 running feet (38 metres)
WEIGHT: 2 crates, 150 lbs. (68 kilos) each
FEE: $65

Open Studio is a printmaking workshop in Toronto, which offers artists the opportunity to come in and work independently on their own graphic art. The large studio space is divided into Etching, Lithography, and Screen Process departments, each fully equipped with presses, worktables, and the basic supplies necessary to make prints. The Studio also provides custom printing services to artists who wish to work with an experienced professional printer.

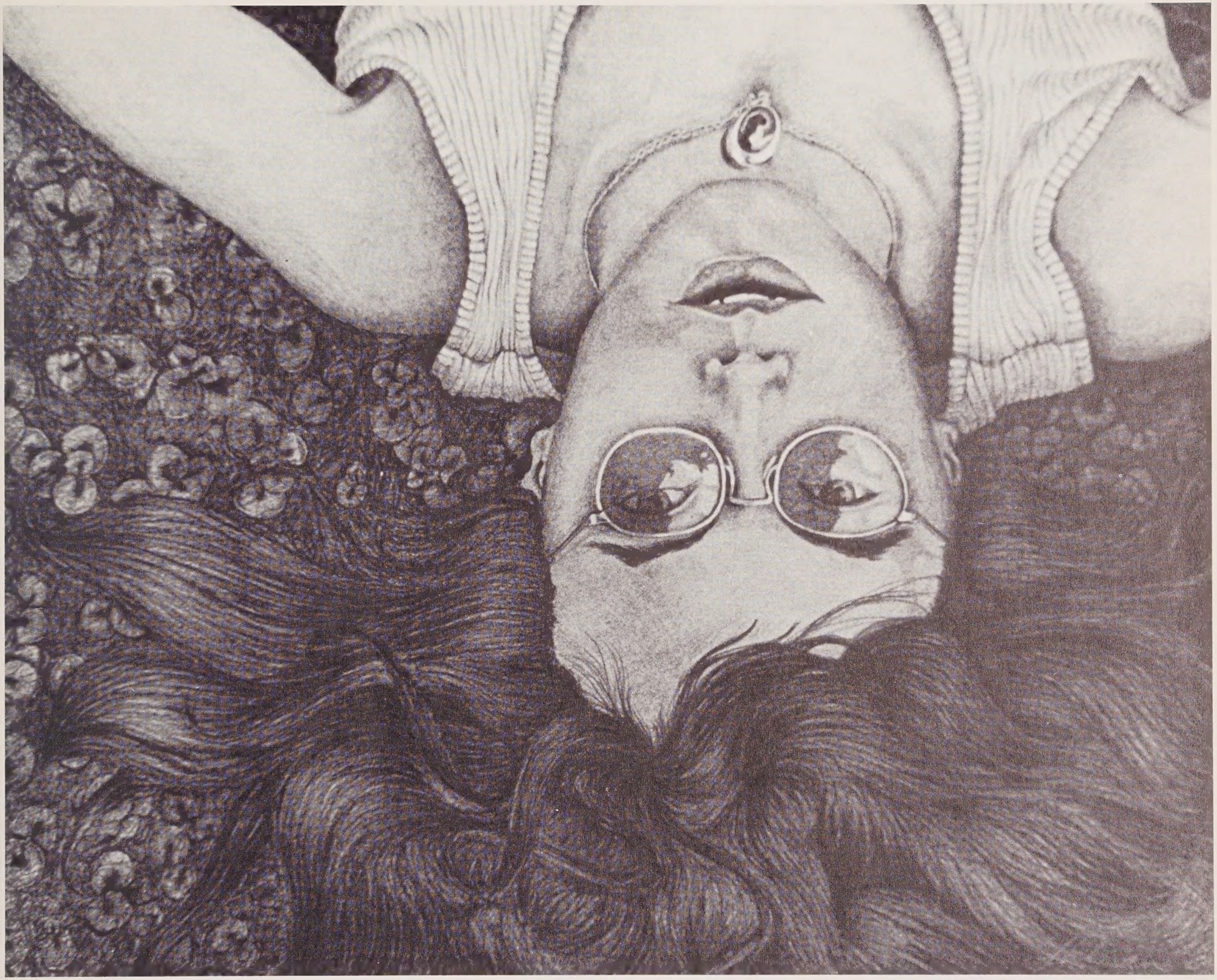
This exhibition reflects the variety of image and technique of the artists who use Open Studio. In each printmaking process, the artistic quality of line, colour and form is modified by the medium. Each print in this exhibit is of high technical quality, and reflects how each artist has been able to utilize his medium to best express his unique and personal perception.

Included are works by Robert Game, Judy Gouin, Barbara Hall, Don Holman, Judy Holman, Nikolette Jakovac, Eugene Mazzei, Hans Schweizer, Richard Sewell, Francesca Vivenza, and Ann Weatherby.

Lent by the Open Studio, Toronto, and organized and circulated by the Art Gallery of Ontario Extension Services.

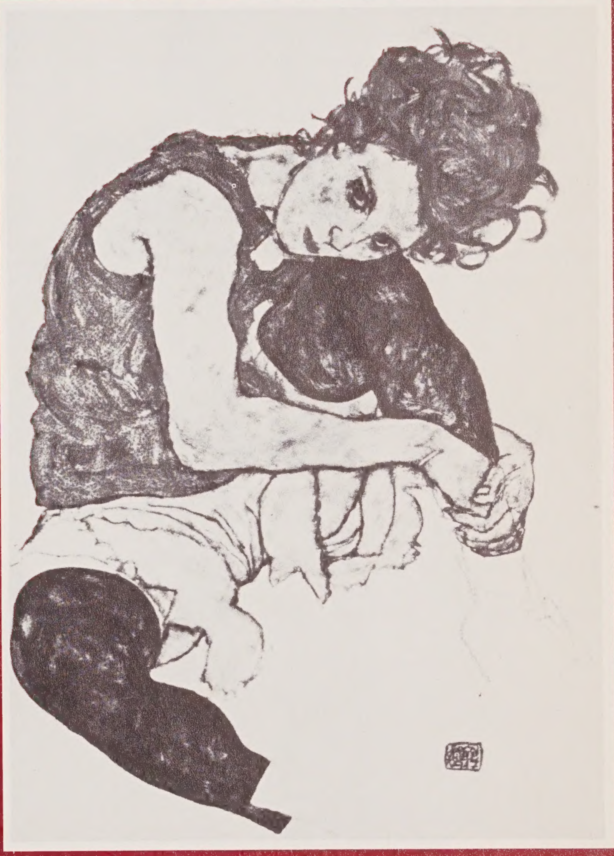
Minimum requirements for receiving this exhibition: This exhibition must be in full view of an attendant at all times while the gallery space is open. The exhibition area must also have a secure night lock on all doors and windows. Works must be exhibited under incandescent lighting or fluorescent lights fitted with ultra-violet filters. A temperature of between 65° and 72° F. (18° and 22° C.) should be maintained. The humidity should not fluctuate more than ±10% from the norm of 50% within any 24-hour period.

Judy Holman
Liz

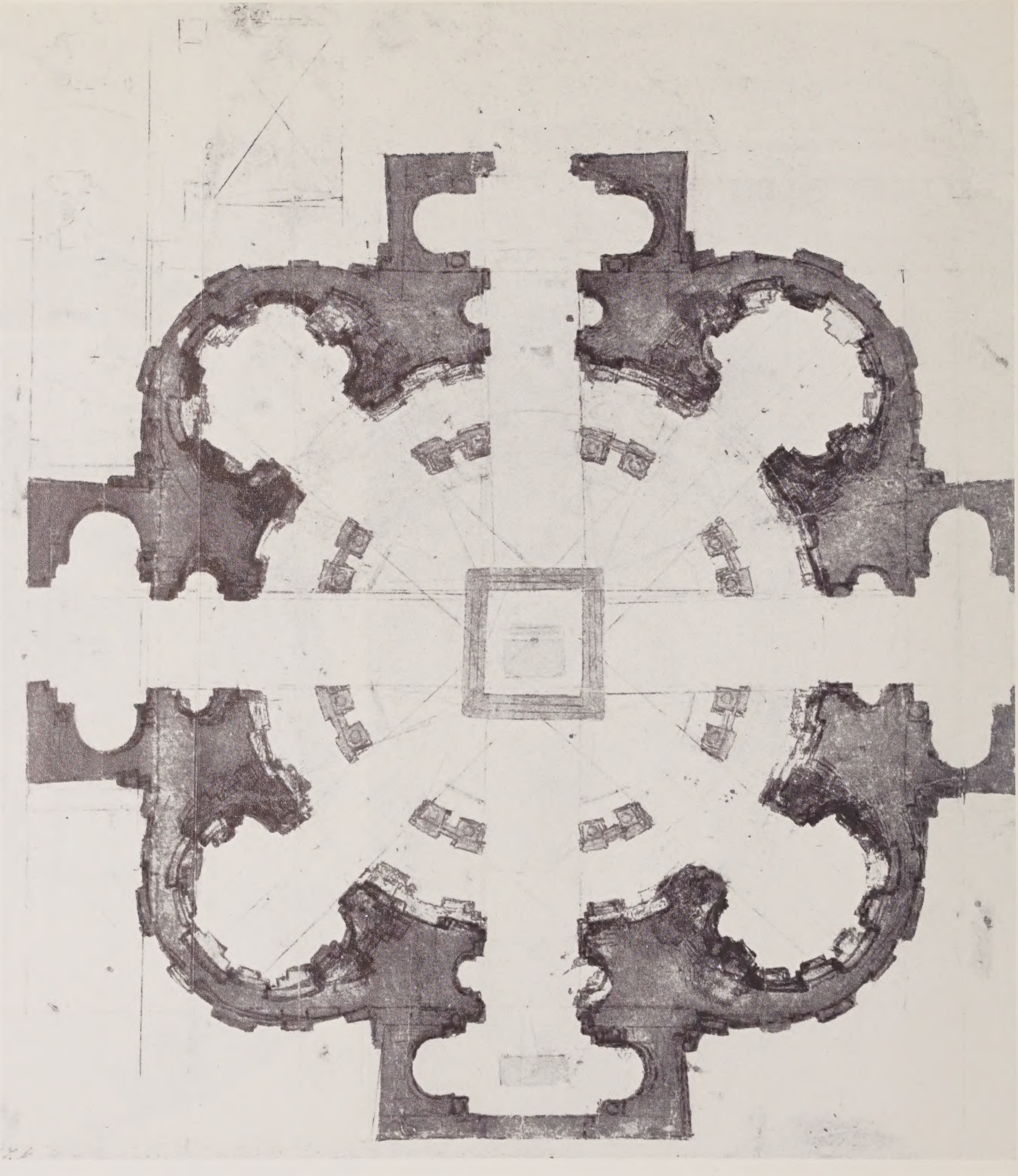


REPRODUCTIONS

Egon Schiele
Sitting Woman with Her Left Leg Drawn Up, 1917
See page 51



Michelangelo
Plan for San Giovanni
dei Fiorentini



Drawings of Michelangelo 1475 - 1564

SPACE: 82 facsimile reproductions in 55 frames, 24 x 32 in. and 24 x 18 in. (61 x 81 cm. and 61 x 46 cm.), 175 running feet (53 metres)
WEIGHT: 3 crates, 125 lbs. (57 kilos) each
FEE: $50

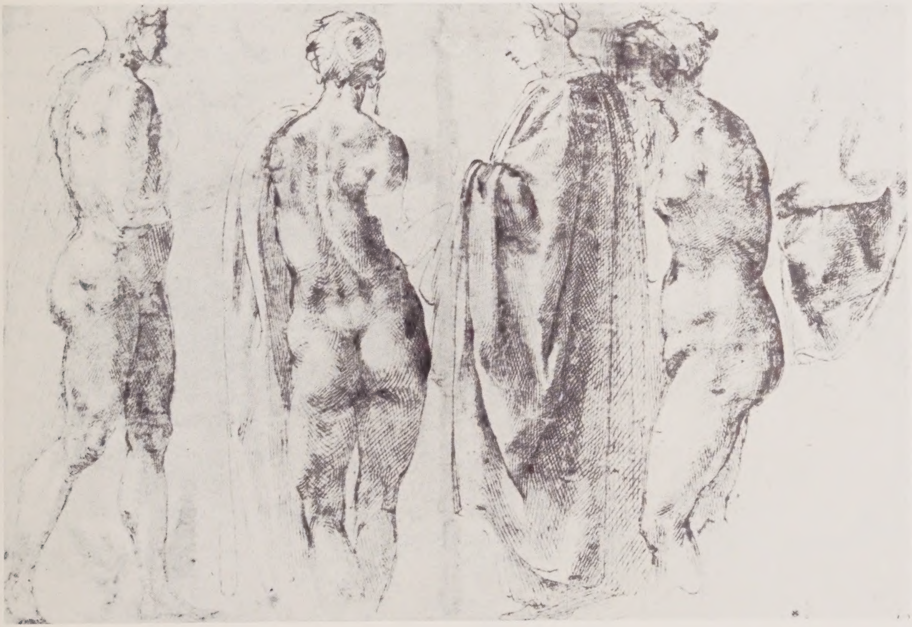
Only a selection of the drawings executed by Michelangelo has come down to us. This collection of facsimile reproductions of his drawings is a selection from the most characteristic and beautiful drawings by the master, from his youth to his old age.

Included in this exhibition are architectural studies for San Lorenzo, Florence; the Laurentian Library, Florence; San Giovanni de Fiorentini, Florence; and the Dome of St. Peter's Cathedral in Rome; figure studies for the paintings *The Resurrection of Christ, The Last Judgement, The Annunciation* and *The Crucifixion,* and studies for *The Battle of Cascius,* the Tomb of St. Julius II and the Sistine Chapel Ceiling.

Some of the drawings show both the recto and the verso, revealing the watermarks and the quality of the paper, and several have notes in the master's handwriting.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: Periodic patrols by a staff member while the exhibition is on view and a secure night lock on all doors and windows in the exhibition area are necessary. The works may be exhibited under fluorescent or natural lighting as well as incandescent light. Although air conditioning and humidity control are not essential, temperature and humidity should not fluctuate too greatly.



Michelangelo
Studies after the antique
and various sketches

Dutch Posters

SPACE: 40 works, 150 running feet (46 metres)
WEIGHT: 4 crates, 250 lbs. (113 kilos) each
FEE: $50

An exhibition chosen by the Dutch Ministry of Cultural Affairs to represent the growth and importance of poster art in Holland from 1956-1970. Forty posters representing both national and international events will be included.

Accompanying the exhibition will be a poster/catalogue.

Lent by the Royal Netherlands Embassy, Ottawa and circulated by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: Periodic patrols by a staff member while the exhibition is on view and a secure night lock on all doors and windows in the exhibition area are necessary. The works may be exhibited under fluorescent or natural lighting as well as incandescent light. Although air conditioning and humidity control are not essential, temperature and humidity should not fluctuate too greatly.

Date available for first booking is September 1976.

Eisenstein Drawings: From Theatre to Film

SPACE: 80 framed facsimile drawings, 200 running feet (61 metres)
WEIGHT: 4 crates, 100 lbs. (45 kilos) each
FEE: $75

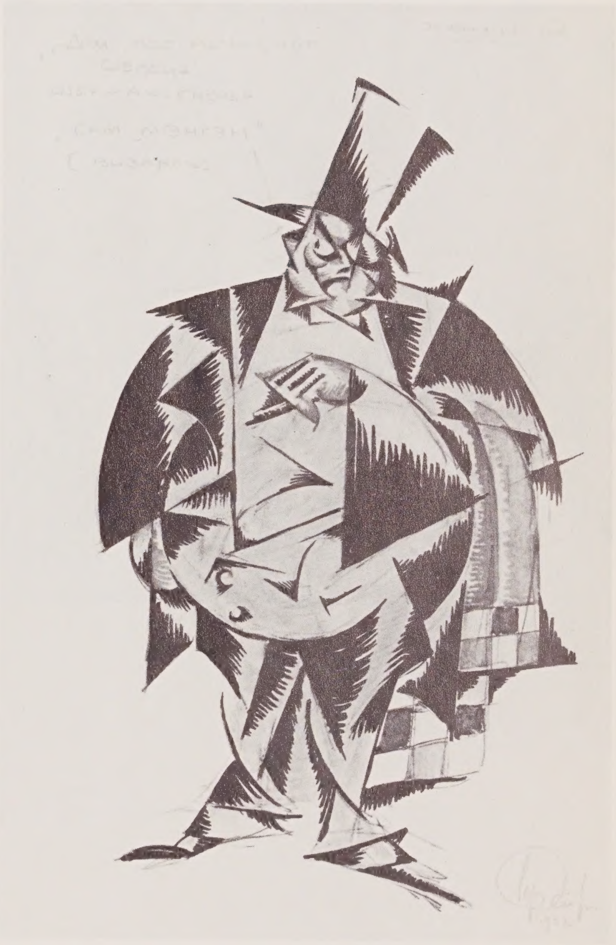
The eighty drawings in this exhibition reveal another side to the genius of Sergei Eisenstein (1898-1948), who is universally renowned for his achievements in Soviet cinema as filmmaker and film-teacher. These drawings illuminate his personal "shorthand" and precise insight into theatrical characterization and design. Also represented are his youthful reminiscences of 1917, social commentaries, satirical visual impressions of travels in Mexico in the 1930s and the energetic graphic realizations of ideas and scenes for the last epic film, *Ivan the Terrible* — parts I and II, 1944-1948.

The drawings have been selected from facsimile editions published by The Association of Film-Makers of the U.S.S.R., and are reproduced in polychrome phototype technique by Leningrad Ivan Fedoroz Press. A film on Sergei Mikhailovich Eisenstein is available. A booking form for this film will be included with the kit sent out one month prior to the exhibition. Please complete the form and forward immediately to the Audio-Visual Library, Art Gallery of Ontario, Grange Park, Toronto, Ontario, M5T 1G4.

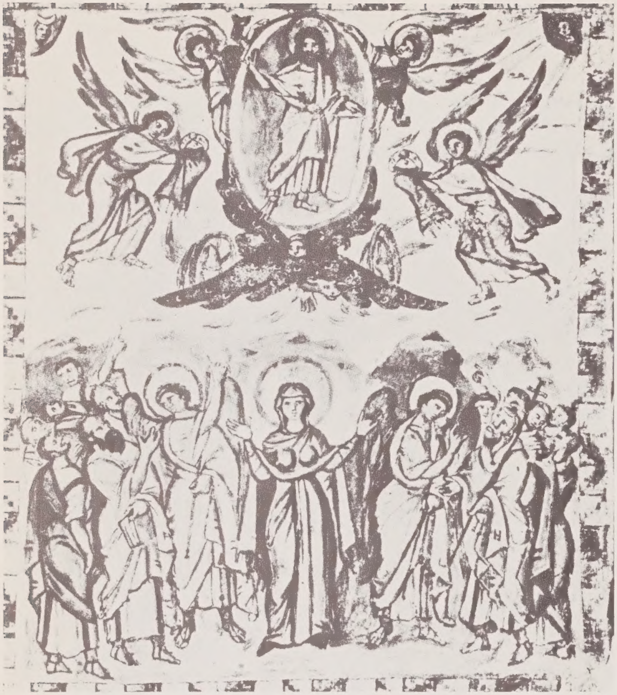
Accompanying the exhibition is a catalogue and three posters (50 of each kind) displayed on their own hanging system for free distribution.

Organized by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: Periodic patrols by a staff member while the exhibition is on view and a secure night lock on all doors and windows in the exhibition area are necessary. The works may be exhibited under fluorescent or natural lighting as well as incandescent light. Although air conditioning and humidity control are not essential, temperature and humidity should not fluctuate too greatly.



Sergei Mikhailovich Eisenstein
Costume drawing of
Sam Mangan, for
George Bernard Shaw's
Heartbreak House



Rabula gospels, 6th century
Ascension
Biblioteca Laurensiana, Florence

The Golden Age of Justinian

SPACE: 150 running feet (46 metres)
WEIGHT: 2 crates, 275 lbs. (125 kilos) each
FEE: $75

The accession of Justinian I heralded the first age of purely Byzantine art. Constantinople was undoubtedly the most important centre of art production and, under Justinian (527-565), the capital of a vast empire which stretched from Spain to Syria.

This exhibition is composed of photographic reproductions, giving the viewer at least a look at the diversity and splendour of works undertaken during Justinian's reign: the Cathedral of St. Sophia, perhaps the most striking example of Byzantine architecture; superb mosaics like those at Ravenna; exquisitely carved ivories; decorated metalwork, examples of which are found as liturgical utensils; fine sculptural carvings such as the stylized capitals of Byzantine churches. All these arts flourished under Justinian's patronage. Textile art and illuminated manuscripts also prospered at this time and remain today despite their fragility.

The exhibition is presented on panels with accompanying information, and places the art of Justinian's empire in an historic and geographical context.

Accompanying this exhibition is a catalogue.

Organized by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: Periodic patrols by a staff member while the exhibition is on view and a secure night lock on all doors and windows in the exhibition area are necessary. The works may be exhibited under fluorescent or natural lighting as well as incandescent light. Although air conditioning and humidity control are not essential, temperature and humidity should not fluctuate too greatly.

Klimt and Schiele

SPACE: 80 works, 260 running feet (79 metres), may be double hung
WEIGHT: 8 crates, 200 lbs. (91 kilos) each
FEE: $75

Gustav Klimt was the great pioneer of modern painting in Austria and one of the most important draftsmen of his period.

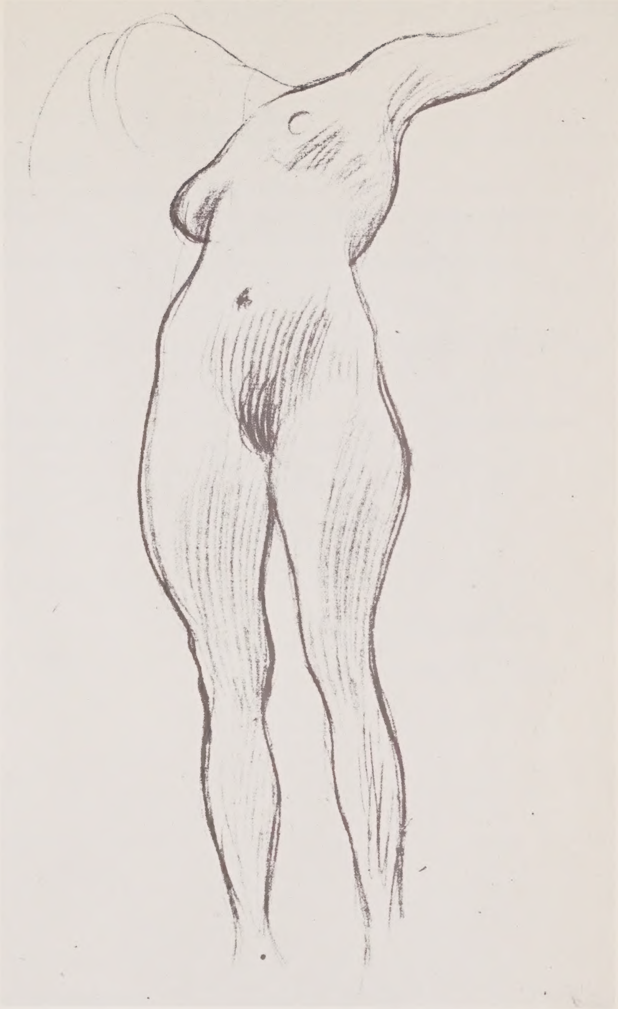
Egon Schiele, in his formative period as an artist and in the early unfolding of his personality, owes much to the genius of Gustav Klimt. The differences between the two artists, that prevailed irrespective of the similarities and the common traits uniting them, were not least due to the distance in time between their generations. During the years around the turn of the century, marked by evolutions of the greatest dimensions, this interval was bound to have a decisive effect. Thus it is a fascinating experience in the history of Austrian art to follow the development from Art Nouveau to Expressionism in the rise and growth of these two outstanding artistic personalities.

This exhibition of 80 watercolours and drawings in facsimile prints from the Albertina Holdings and Private Collections is accompanied by a small catalogue written by the Director and staff of the Albertina.

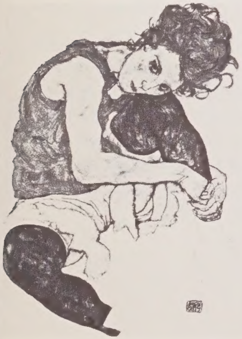
Lent by the Ministry of Foreign Affairs, Austria and circulated by the Art Gallery of Ontario Extension Services.

Minimum requirements for receiving this exhibition: Periodic patrols by a staff member while the exhibition is on view and a secure night lock on all doors and windows in the exhibition area are necessary. The works may be exhibited under fluorescent or natural lighting as well as incandescent light. Although air conditioning and humidity control are not essential, temperature and humidity should not fluctuate too greatly.

Date available for first booking is January 1977.



Gustav Klimt (1862-1918)
Rising Figure, 1897
Black chalk, 41.5 x 27.3 cm.



Egon Schiele (1890-1918)
Sitting Woman with Her Left Leg Drawn Up, 1917
Black chalk, gouache, 46 x 30.5 cm.

PROGRAMME SOURCES

In addition to those sources listed below, the Art Gallery of Ontario Education Services carries on a lively programme of films, concerts, lectures and theatre. Examples of such programmes for which research sources and budget estimates are available are the Theatre Circle film series, *A Salute to the Animated Film,* two comprehensive series devoted to ''The Hollywood Cartoon'' and ''International Animation.'' Please contact the Community Programmes Officer, Education Services, Art Gallery of Ontario, Grange Park, Toronto, Ontario, M5T 1G4, (416) 361-0414.

The Ontario Arts Council makes grants to performing and creative arts groups and individuals, advises and consults with members of the arts community and develops programmes aimed at promoting and developing the arts and the public interest in them throughout the province. For general information contact the Information Officer, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto, Ontario, M5S 1T6, (416) 961-1660. For information on the following specific programmes contact:

''CREATIVE ARTISTS IN SCHOOLS''
Norma Clark
Arts/Education Officer

''CONCERTS AND ARTISTS PROGRAM''
James Norcop
On Tour Officer

Peeter Sepp
Visual Arts Officer

The ''ON TOUR'' kit which outlines over 500 of Ontario's ''touring'' arts events is available upon request from the Ontario Arts Council.

FESTIVAL ONTARIO, a programme of the Ministry of Culture and Recreation, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering them free to community festivals. For information contact Andrew Shapiro, Co-ordinator of Festival Ontario, Ministry of Culture and Recreation, 801 Bay Street, Toronto, Ontario, M5S 1Z1, (416) 965-6256.

"OUTREACH ONTARIO," a programme of the Ministry of Culture and Recreation, is designed to decentralize Ontario's cultural resources. For information contact Andrew Lipchak, Cultural Affairs Office, Ministry of Culture and Recreation, 801 Bay Street, Toronto, Ontario, M5S 1Z1, (416) 965-6487.

Granting Agencies

CANADA COUNCIL
151 Sparks Street,
P.O. Box 1047,
Ottawa, Ontario K1P 5V8
Attention: Brenda Wallace

NATIONAL MUSEUMS POLICY
Century Building,
360 Lisgar Street,
Ottawa, Ontario K1A 0M8
Attention: Michael Ridding,
Secretariat,
Consultative Committee

ONTARIO ARTS COUNCIL
151 Bloor Street West,
Suite 500,
Toronto, Ontario M5S 1T6
Attention: Peeter Sepp

Crafts

ONTARIO CRAFTS COUNCIL
346 Dundas Street West,
Toronto, Ontario M5T 1G5
(416) 366-3551
Attention: Paul Bennett, Executive Director

Dance, Drama, Mime, Music

Programmes especially designed for presentation in schools (kindergarten to Grade 13).
For information contact:

PROLOGUE TO THE PERFORMING ARTS
252 Bloor Street West,
Toronto, Ontario M5S 1V5
(416) 920-9100
Attention: Joan Anderson

Film

For catalogues listing films on art, and for help with programmes, single screenings, series or festivals and for information on the rental of films other than those provided by the Art Gallery of Ontario, contact:

YOUR COMMUNITY FILM LIBRARY

YOUR LOCAL LIBRARY

THE CANADIAN CENTRE FOR FILMS ON ART
P.O. Box 8457,
Ottawa, Ontario K1G 3H8
(613) 992-1868,
Attention: Dorothy Macpherson, Director

THE CANADIAN FILM INSTITUTE
1762 Carling Avenue,
Ottawa, Ontario K2A 2H7
(613) 729-6193
Attention: Judith Davis, Director,
National Film Library

CANADIAN FILMMAKERS' DISTRIBUTION CENTRE
406 Jarvis Street,
Toronto, Ontario M4Y 2G6
(416) 921-2259
Attention: Tess Taconis

Music

For assistance in arranging concert series, music recitals or individual programmes, contact:

NATIONAL CONCERT BUREAU
Edward Johnson Building,
Faculty of Music,
University of Toronto,
Toronto, Ontario M5S 1A1
Attention: Mrs. Edith Binnie,
Publicity and Concerts Officer

Poetry Readings

For suggested readings by Canadian poets, contact:

LEAGUE OF CANADIAN POETS
106 Avenue Road,
Toronto, Ontario M5R 2H3
(416) 924-9719
Attention: Gerald Lampert, Co-ordinating Director

Puppets

Information on puppets available for exhibition can be obtained from:

ONTARIO PUPPETRY ASSOCIATION
10 Skyview Crescent,
Willowdale, Ontario M2J 1B8
(416) 445-2025
Attention: Kenneth B. McKay, Executive Secretary

Slides

For catalogues of slides which may be borrowed or purchased, contact:

AUDIO-VISUAL LIBRARY
Art Gallery of Ontario,
Grange Park,
Toronto, Ontario M5T 1G4
(416) 361-0414

Video

For loans and/or servicing of equipment and technical advice, contact:

ONTARIO EDUCATIONAL COMMUNICATIONS AUTHORITY
Canada Square,
2180 Yonge Street,
Toronto, Ontario M4S 2C1
(416) 487-1371
Attention: Don Kelly

1976

January

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27	28					

March

		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

April

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

May

1	2	3	4	5	6	7
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15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

June

			1	2	3	4
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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

July

					1	2
3	4	5	6	7	8	9
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17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

August

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28	29	30	31			

September

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4	5	6	7	8	9	10
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18	19	20	21	22	23	24
25	26	27	28	29	30	

October

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16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

November

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13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

December

				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Please complete and forward form by return mail to:

Scheduling Manager
Extension Services
Art Gallery of Ontario
Grange Park
Toronto, Ontario M5T 1G4
Tel: [416] 863-9309

Due to the increasing demand for exhibitions we are obliged to limit the number to five per centre. Please list here the exhibitions you would like to book, with alternate choices.

At least one month's notice must be given for bookings and cancellations.

The invoice for the exhibition fee will be mailed to the organization named to the attention of the person indicated as responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

All shipments are to be sent prepaid and charged to the Art Gallery of Ontario Extension Services.

Booking Form

1. ______________________________

2. ______________________________

3. ______________________________

4. ______________________________

5. ______________________________

Alternate Choices

____

Name of organization

____

Mailing Address Tel:

____

Shipping Address

____

Person Responsible Tel:

____

Signature Date

Artists with their Work: Ceramics, colour and design, graphics, multi-media, painting and drawing, photography, sculpture and textiles

Please complete and forward form by return mail to:
Art Gallery of Ontario
Extension Services
Grange Park
Toronto, Ontario M5T 1G4
Tel: [416] 863-9309

Organized by the Art Gallery of Ontario Extension Services in co-operation with the artists.

If the artist is expected to give press interviews, lectures, etc. it should be stated on this form. Information about the artist is available from Extension Services.

Agreement Form

Centre

Address Tel:

Name of Person to contact Tel:

REQUESTS

Artist

To be present in the community

From

To

Exhibition dates (inclusive)

1 *The Exhibiting Centre* agrees to undertake the following and inform the Art Gallery of Ontario Extension Services of all arrangements:
  - (a) accommodation and living expenses for the artist for the duration of his stay in the community (maximum 4 days). *If more than one artist is requested or if the honorarium exceeds the maximum offered, this responsibility must be met by the exhibiting centre.*
  - (b) To provide and pay for "All Risks" insurance on the artists' works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.
  - (c) Payment of costs for:
    - (i) labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.
    - (ii) catalogues and publicity releases.
  - (d) To be responsible for items forming the exhibition, from the time exhibition is received by the exhibiting centre until it relinquishes control.

Continued next page

2 *The Artist* agrees to undertake the following:

(a) be present in the community on the dates specified above (all final arrangements to be made in agreement with the exhibiting centre).

(b) lend a work or works as requested for a period of three to four weeks. Such period to be agreed upon with the exhibiting centre.

(c) supervise the loading and unloading of works, and the installation and dismantling of the exhibition.

(d) the artist further agrees that the Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre as stipulated under 1 (b).

3 *The Art Gallery of Ontario* agrees to undertake the following:

(a) payment of transportation and collection (within Ontario) of the artist's work to and from the centre (maximum load: 20 ft. van).

(b) payment of transportation for the artist to and from the centre (maximum: 2 round trips).

(c) correspondence and arrangements for all collection, transportation and travel, in conjunction with the exhibiting centre.

(d) payment of an honorarium to the participating artist, selected by the exhibiting centre in consultation with the Art Gallery of Ontario. This honorarium will be commensurate with the time spent at the exhibiting centre.

We the undersigned of the Exhibiting Centre agree to all the terms and conditions stated herein.

Signature Date

Artists with their Work: Film/video

Please complete and forward by return mail to:

Art Gallery of Ontario
Extension Services
Grange Park
Toronto, Ontario M5T 1G4
Tel: [416] 863-9309

Organized by the Art Gallery of Ontario Extension Services, in co-operation with the filmmakers and video artists. Information on the films and video tapes used in this programme will be sent on request. Extension Services will confirm arrangements with the centre, in writing, at the earliest opportunity.

1 *The Exhibiting Centre* agrees to provide suitable facilities, a trained projectionist, and accommodation and living expenses for the filmmaker/video artist. If the filmmaker/video artist is expected to give press interviews, lectures, etc., it must be stated in this agreement.

2 *The Filmmaker/Video Artist* agrees to be present in the community for a period agreed upon with the exhibiting centre.

3 *The Art Gallery of Ontario* agrees to pay transportation costs, film/video rental and an honorarium to the filmmaker/video artist.

Agreement Form

Centre

Address

Name of person to contact Tel:

REQUESTS

Filmmaker/video artist

To be present in the community: Date

Time: From To

Film/video preference: 1st choice

2nd choice

3rd choice

Date of screenings

Time: From To

Projection facilities:
35 mm ☐ 16 mm ☐ Super 8 ☐

Video facilities:
½″ reel to reel ☐ ½″ cartridge ☐ ¾″ cassette ☐ other ☐
E.I.A.J. ☐
other ☐

COMPLEMENTARY PROGRAMMING PLANNED

Workshop

Seminar Lecture

We the undersigned of the Exhibiting Centre agree to all the terms and conditions stated herein.

Signature Date